

Modern

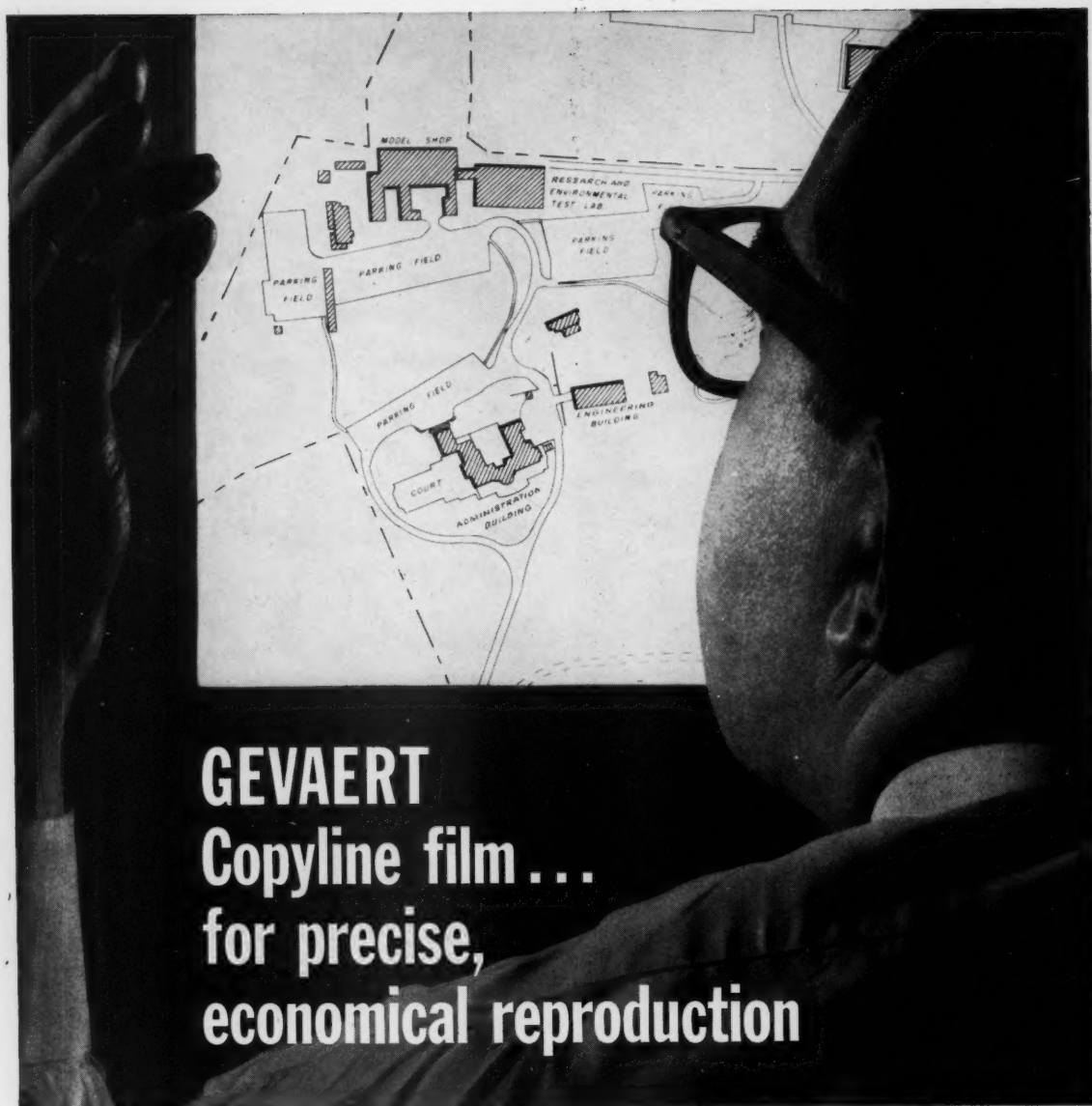
LITHOGRAPHY

.....

LPNA Convention
Web Section To Meet
LTF Meeting Report
Folding Box Awards
Pressman's Paper Chart
Where Has Litho Grown?

APRIL, 1960





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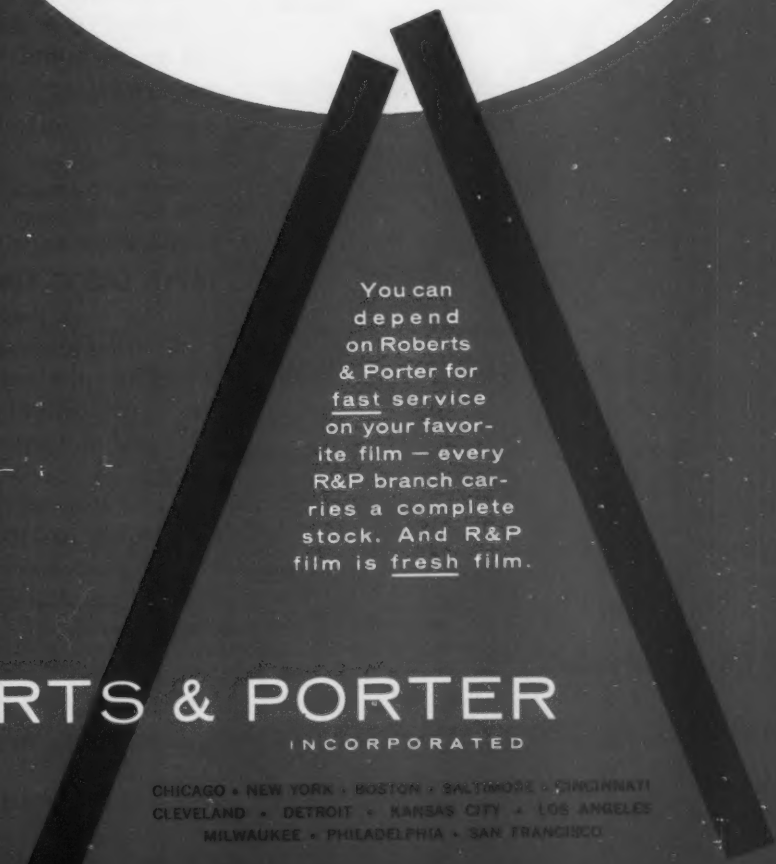
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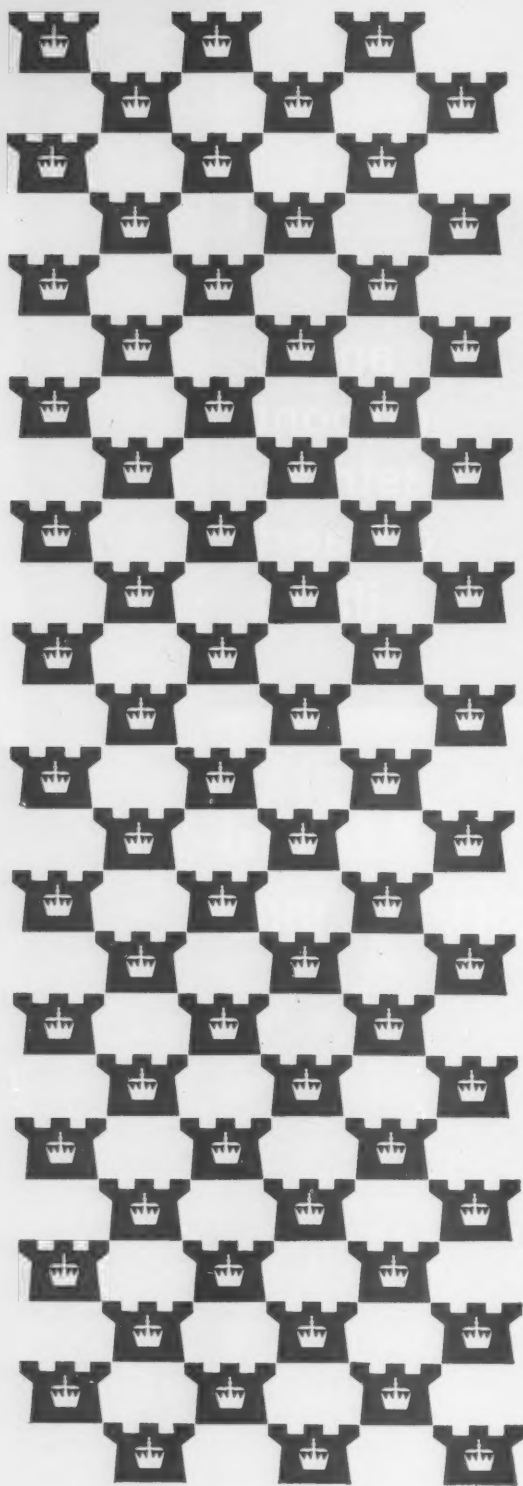


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April 25-27

LPNA

Boca Raton, Fla.

Cover

The annual convention season gets underway this month with the SGAA meeting in Natchez, the Web-Offset gathering in St. Louis and the LPNA session at Boca Raton, Fla., which is featured on our cover. Product group meetings are prominent on the LPNA program, which should help swell attendance to a new record.

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Feature Articles

Where Do New Products Come From?	32
Section Meetings To Highlight LPNA Convention	34
LPNA Convention Program	35
Guest Editorial	36
<i>By Oscar Whitehouse</i>	
Comment on LPNA Awards Competition	37
Where Has Litho Grown?	38
What We Have Learned about Web-Offset	39
<i>By Hyman Safran</i>	
Paper Troubles Chart for Pressmen	40
World Press: From a Multilith to \$1 Million Business	42
<i>By Joseph W. Dragonetti</i>	
Regensteiner Marks Anniversary with Expansion	44
Pressman's Responsibility to His Plate	45
Crayons, Color and Characters	46
<i>By Roger Callahan</i>	
Novel Catalog-in-a-Box	48
<i>By Mildred Weiler</i>	
Record Attendance Expected for Web-Offset Meeting	51
Web-Offset: RIT Experiments with it for Newspapers	52
Lithography Stars in Folding Box Competition	56
<i>By H. H. Slawson</i>	

Departments

Letters to the Editor	17
Meeting Calendar	18
Editorials	31
Litho Schools and Trade Directory	48
Through the Glass	65
Photographic Clinic	66
<i>By Herbert Paschel</i>	
Technical Section: LTF Meeting Report	69
Technical Briefs	79
Litho Club News	87
Metal Decorating Section	97
News About The Trade	101
Equipment, Supplies, Bulletins	127
Classified Advertisements	151
Local Buyers' Guide	153
Index To Advertisers	155
Tale Ends	156

MODERN LITHOGRAPHY

VOLUME 28, NUMBER 4

APRIL, 1960

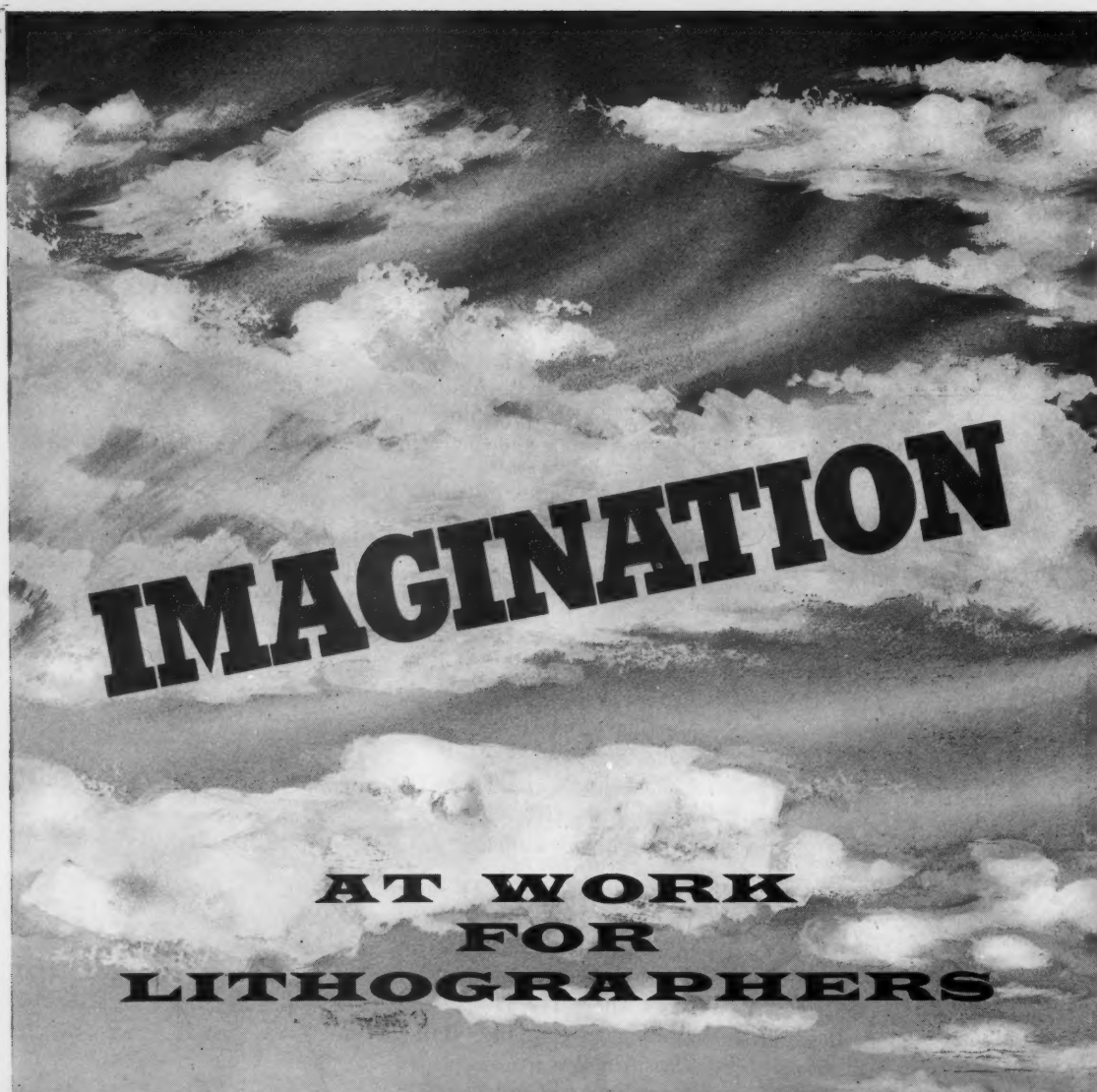
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That beaker on your table may seem of no great importance — yet it is a symbol of a basic fact in the production of good lithography — the ability to measure. Devising new and more accurate measuring for the control of chemical components is certain to result in better offset reproduction. That's why the trained chemists in the LITH-KEM-KO laboratory are ever alert for better measuring devices — that's why the new LITH-KEM-KO "Aqua-Check Kit" was developed. It will help lithographers measure the amount of water in alcohol so that results in the deep etch process can be controlled and good quality in the finished sheet can be assured.

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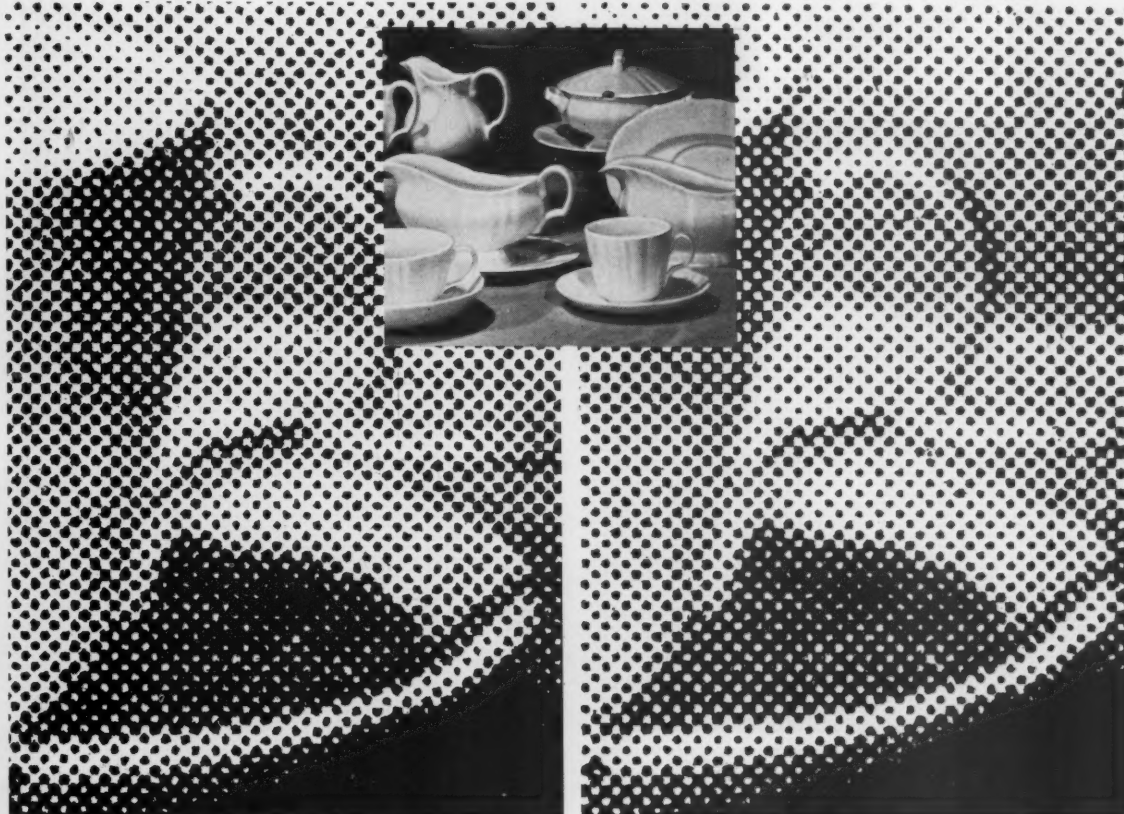
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hi-fi

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REPRODUCTION WITH HI-FI BLANKET



It's easy to tell which catalogue page — turned out in a split run — was reproduced by the better blanket. Note the Hi-Fi sample's trueness of dot formation as compared with the work of Blanket "A."

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- "Harder blanket surface — but with excellent resiliency — makes for truer reproduction of dots."
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- "Hi-Fi does highly successful work with a variety of stocks

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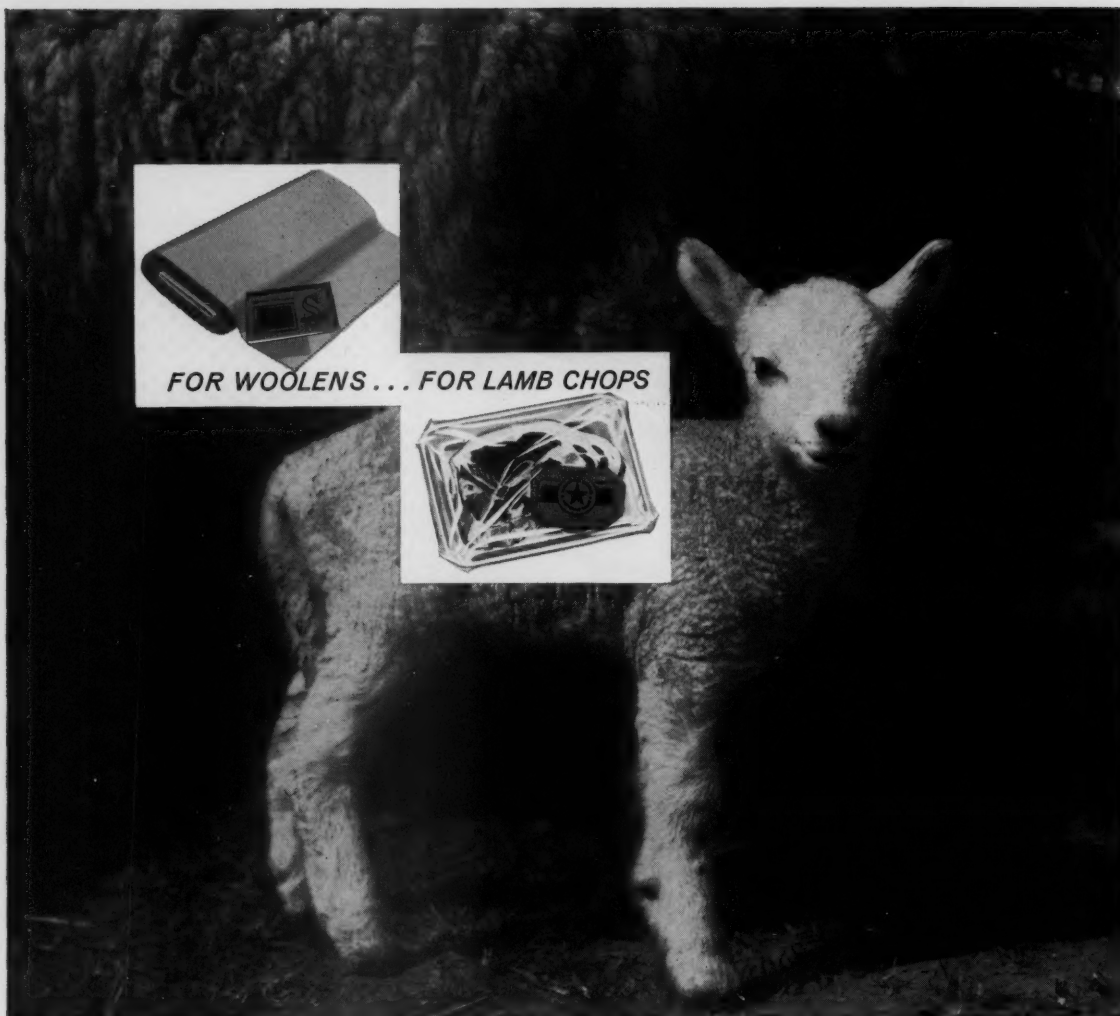
GOOD YEAR

Hi-Fi — T. M. The Goodyear Tire & Rubber Company, Akron, Ohio

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Illustration courtesy of Royal Worcester Porcelain Co., Inc., and Tri-Arts Press, Inc., both of New York City

MODERN LITHOGRAPHY, April, 1960



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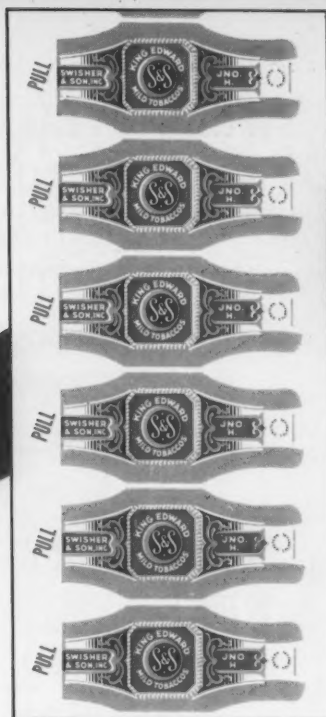
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Jobs like this demand
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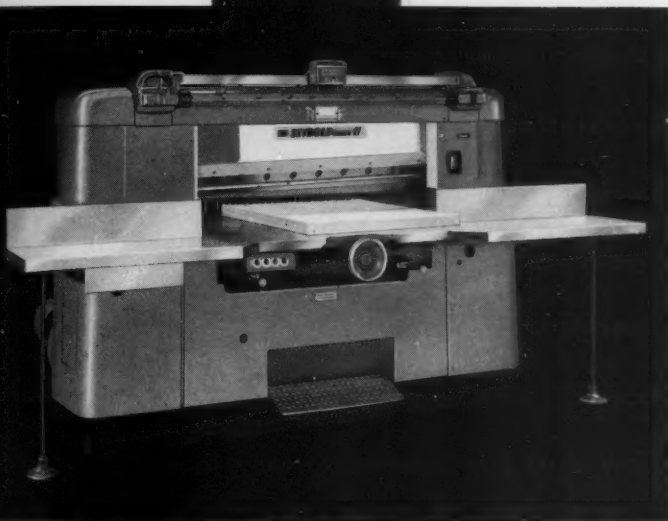
No matter what your shop prints, every job will profit from the Saber II's absolutely square cut. From pre-trimming to finishing operations, quality will be better, costs lower, customers more satisfied.

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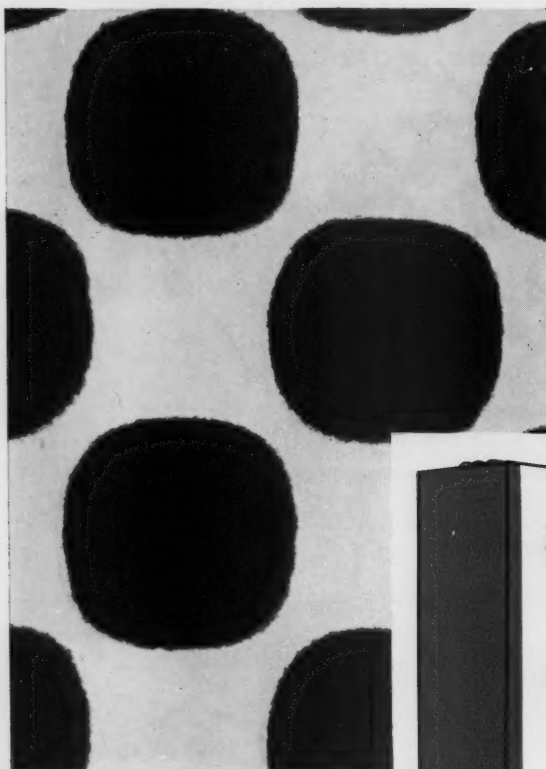


2. With a stencil knife, cut the film and then peel it away from the areas through which light is to pass.



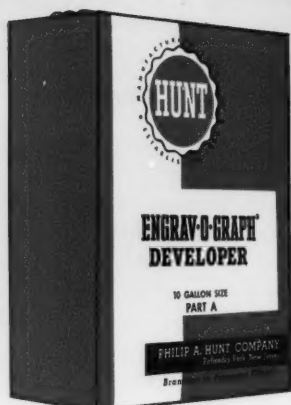
3. You are now ready for plating, or, you can strip the film from its plastic backing and transfer it to glass or film negatives.

In ten minutes you can prove...
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 give you *sharper and cleaner*
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Engrav-O-Graph Developed Negative

Unretouched photomicrographs (magnified 150 times) of two halves of a test film exposed through a 133 line screen



"X" Brand Developed Negative

of a standard gray scale. Both halves were developed for 2¼ minutes at 68°F. Note the complete absence of halation in the film developed in Engrav-O-Graph.

Make this simple test

- 1 Order a carton of Engrav-O-Graph, on the money-back guarantee. Make up a solution according to directions.
- 2 On your next camera job, shoot an extra negative for your test.
- 3 Cut the negative in half, notch for identification, then run one half through your regular developer, one half through the Engrav-O-Graph

developer. Keep time and temperature the same for both developers.

- 4 Fix and dry both test strips the same way. Then rejoin the negatives on your light table and examine the dots in identical areas with the most powerful magnifying glass you have. The microphotographs above show you what to look for. Notice that the shadow dots are harder, the highlight dots are cleaner and sharper in the Engrav-O-Graph developed portion of the negative.

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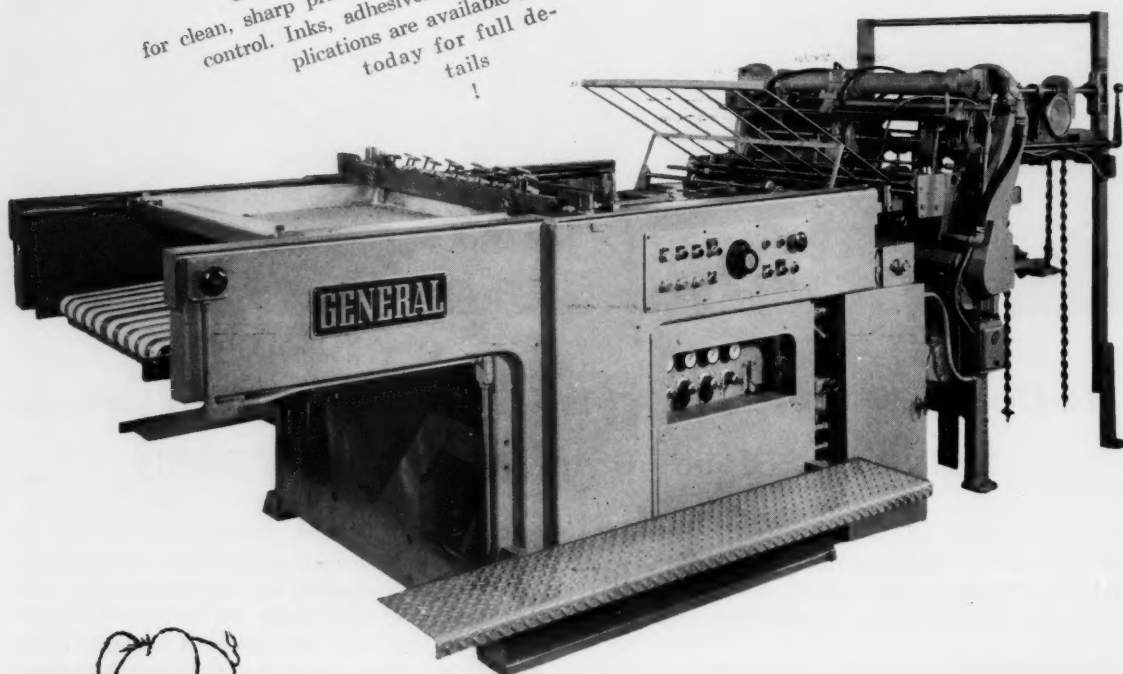
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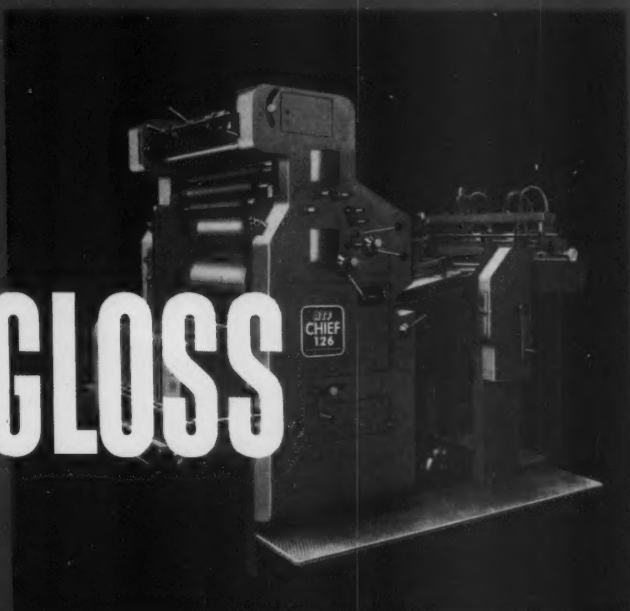


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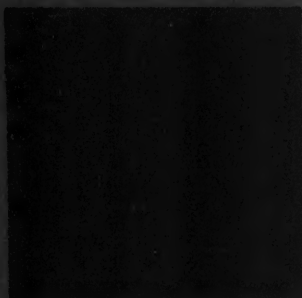


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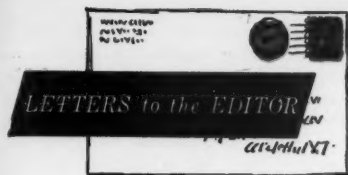


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'What's the Difference?'

Dear Sir:

This morning I decided to catch up on my technical reading, and sat down with the January MODERN LITHOGRAPHY. I read with great interest your two-page open letter on pages 102 and 103, and felt myself to be in complete agreement with you. (The open letter dealt with the insertion of commercial "plugs" in allegedly impartial feature articles.)

Then I noticed your article on determination of water in alcohol, a subject of great interest to me, as the bulk of my work is deep etch, using alcohol for a wash.

Imagine my surprise when I came to the end of the article, expecting to find a commonly known chemical as the answer, to find it is known as "Aqua-Check" and available only through Litho Chemical and Supply, who have a full page ad on page six of this same issue.

Now I am not being critical, I am just puzzled. Where is the distinction between this situation and the one you described in your open letter, involving a blanket manufacturer?

I would appreciate an answer, as I have long been a subscriber to, and an admirer of, MODERN LITHOGRAPHY.

John C. Crozier
Millburn, N. J.

Thank you for your very thoughtful letter, in which you inquire about the difference between an article mentioning blankets and one mentioning a product called "Aqua-Check."

The difference is just this: "Aqua-Check" is a new product developed in the past few months, and presumably of interest to lithographers. The byline on the article, you will note, clearly states the author's commercial affiliation with Litho Chemical & Supply Co., although in reexamining the article, I will agree that it might have been helpful to mention the trade name of the new product in the sub-head, so that no one would assume, as you did, that the technique could be carried out with a common laboratory chemical. However, we do not like to give undo prominence to a commercial name in the headline of an article, if it can be avoided.

The blanket articles, on the other hand, were about products that are not new. These articles, under the pretense of telling an impartial story about the experiences of various lithographers, actually were rather transparent devices for "plugging" a specific commercial product.

Furthermore, there was not just one article, but a carefully planned and promoted series of articles, carrying with them, at one point, the threat of withdrawal of advertising if the specific product was not mentioned. Actually, our main objection is not to a "plug" as such—we know how to deal with that—but to a "plug" disguised as a legitimate article.

We have learned that our readers have an almost insatiable appetite for articles about new products and techniques. They do not, however, like "puff" articles, masquerading as feature articles, which are designed primarily, if not exclusively, to push a commercial product.

That is our criterion for accepting or rejecting editorial material in *Modern Lithography*. I hope you agree that it is a sound one.

We are not infallible, of course, and we rely upon the guidance of faithful readers,

like you, to help us determine what types of editorial material are most useful to you. We welcome the comments of readers on subjects that have been covered in our pages, as well as areas which we may have ignored. That way we may hope to strike a better editorial balance.

Thank you for your interest in ML, and for giving us the opportunity of explaining what must have been a puzzling situation to you.—Editor.

'... Few Things Left Out'

Dear Sir:

After reading the article, "Grow or Merge or Go Out of Business," by Mr. Samuel M. Burt in the March issue of MODERN LITHOGRAPHY, I felt he left quite a few things out.

I am left wondering if he knows how many students are entered in the field of printing. I am also wondering if he knows



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humidity control deep-etch coating *

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how many of those students, upon graduation, are sought after by a "minimum of six different companies."

What about all those students who enter college or technical schools for a degree in the printing field? Are they uninterested in this choice they have made? Could it not be that their interest is destroyed by some of the courses they are required to take? Courses which are not up to date, or courses where the instructor is unfamiliar with the subject he is trying to teach can very easily destroy the student's interest in printing.

I do not know all the answers confronting the present printing business, let alone

the future printing business, but from Mr. Burt's article I don't feel he does either.

Kenneth J. Ihasz
Racine, Wis.

Only Raw Materials

Dear Sir:

I subscribe wholeheartedly to the various points made by Samuel M. Burt in your March issue, but would add that graduates from specialized technical training courses pointed to the graphic arts are only the raw materials from which effective technicians can be fashioned. For such graduates to stay in the industry and grow in

both competence and earning capacity requires an active support from management and the sympathetic guidance of older (and qualified) technicians who preceded them. Placing them on their own without such support and guidance is apt to lead nowhere, both for management and the graduate, and serve only as a discouragement to others with similar qualifications from entering our field.

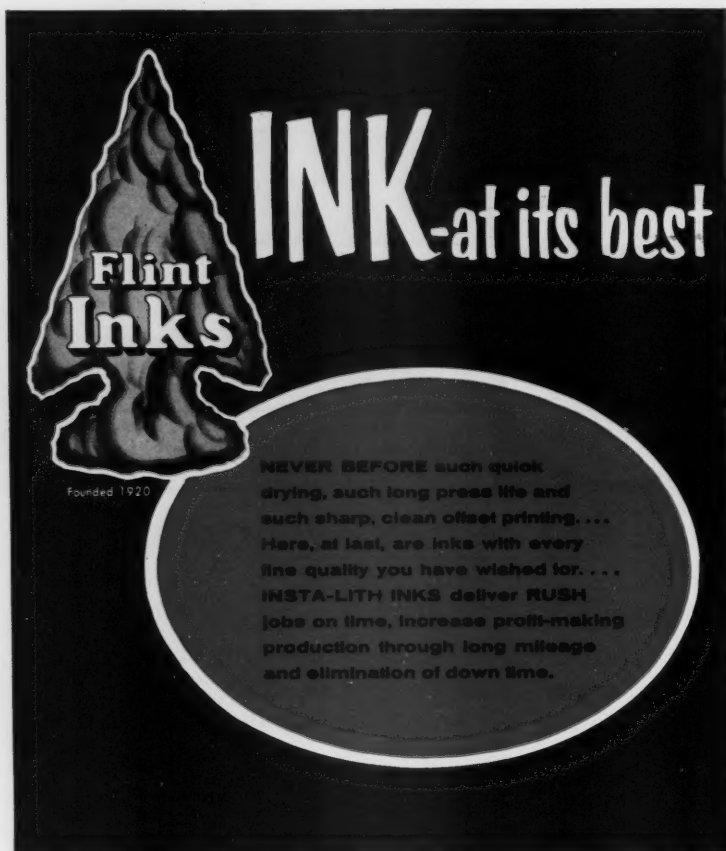
Perhaps it may not be amiss to add a word of caution on the subject of instrumentation, scientific controls, bigger and faster equipment. The graphic arts may never achieve the position occupied by those industries which stemmed from scientific laboratory discoveries for the reason that its two principal raw materials—paper and ink—are unstable products with no sharply defined physical and chemical properties. True enough, much more can be done in our industry than is now being done, but without a better appreciation of what we are up against the chances are we will continue to copy each other's errors and jump at unwarranted conclusions.

Hector Audino,
Teaneck, N. J.

Sensitizing Gold

Dear Sir:

I understand there is a method of sensitizing gold so that an image may be placed on this gold through projection by cameras. This procedure also uses a hardening chem-
(Continued on page 149)



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Meetings

Inter-Society Color Council, 29th annual meeting, Philadelphia, April 11-12.

Web-Offset Section, PIA, annual meeting, Hotel Chase, St. Louis, April 20-22.

Southern Graphic Arts Association, 39th annual convention, Hotel Eola, Natchez, Miss., April 21-23.

Lithographers and Printers National Association, annual convention, Boca Raton Club, Boca Raton, Fla., April 25-27.

National Association of Litho Clubs, 15th annual convention, Hotel Statler, Boston, May 19-21.

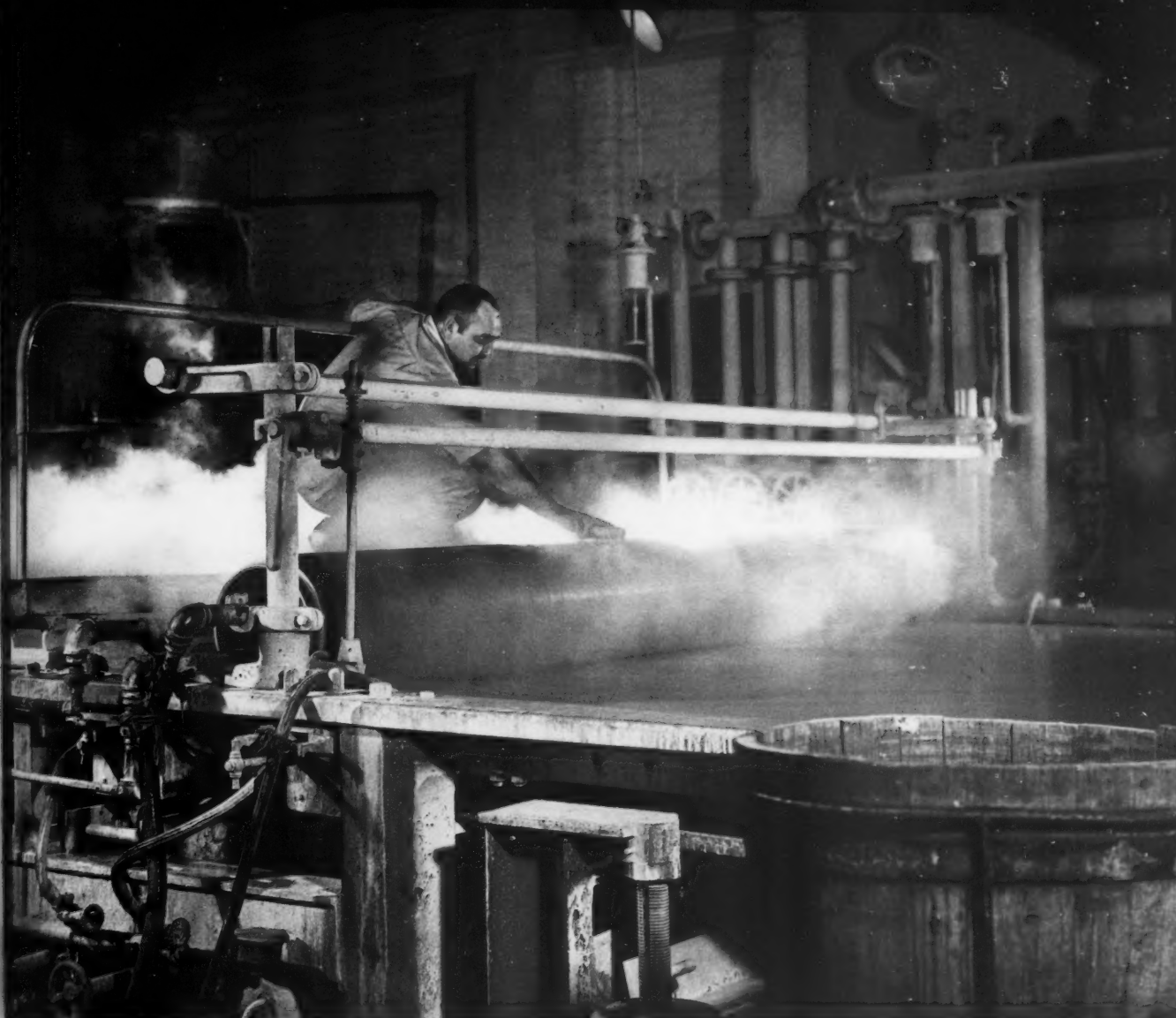
Technical Association of the Graphic Arts, 12th annual meeting, Sheraton-Park Hotel, Washington, D. C., June 20-22.

International Association of Printing House Craftsmen, annual convention, Hotel Biltmore, Atlanta, Aug. 7-11.

Printing Industry of America, 74th annual convention, Sheraton Park Hotel, Washington, D.C., Oct. 24-27.

National Association of Photo-Lithographers, 28th annual convention and exhibit, Hotel Conrad Hilton, Chicago, Oct. 5-8.

National Metal Decorators Association, 26th annual convention, Shoreham Hotel, Washington, D. C., Oct. 17-19.



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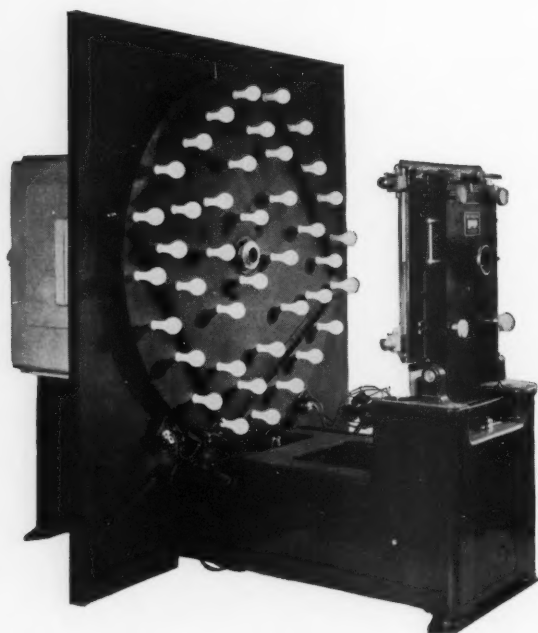


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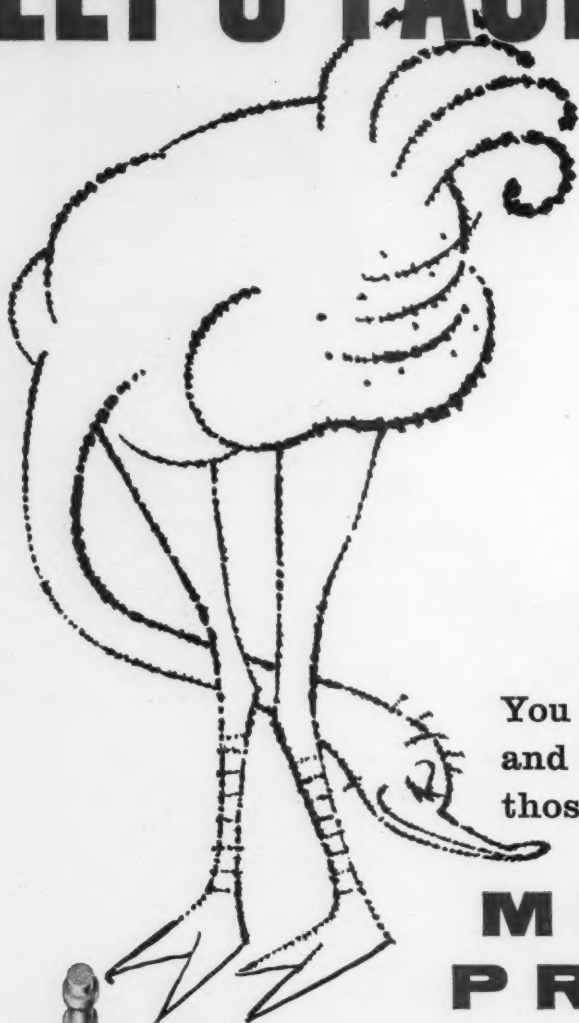
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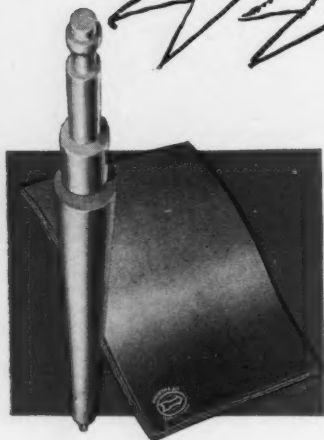


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EDITORIALS



First Sign of Spring

ONE of the most authentic signs of spring, at least as reliable a harbinger as those perennial newspaper photos showing crocuses, little girls collecting pussy willows and small boys flying kites, is the arrival in the mail of a convention program and hotel registration form.

The average lithographer receives such correspondence with mixed emotions: joy at being able to get out of the office after a hectic winter to renew his suntan—and golf—at some picturesque resort; and sadness that the old rat race of convention after convention is with him again.

That stock convention greeting—"When did you get in?"—is being hard pressed these days by the number two contender—"When are we going to do something about all the conventions in this industry?"

We have a feeling that this complaint is little more than a conversation piece; that the spokesmen have a very high regard for trade meetings and wouldn't miss them if they had the chance. It has been amply demonstrated that attendance at association functions, however tiring, is just as productive, perhaps more so, as spending the same time back at the plant. Lithographic executives who learn to *make full use* of their trade associations, as Oscar Whitehouse suggests in his guest editorial this month, find that they really profit. The time they invest in committees and projects is paid back, with interest, by the valuable, practical, information they receive to help them solve their own problems.

And there's no use hoping that industry meetings will decrease in the years to come. The trend in recent years has been for small side groups to branch out from parent associations, calling for separate committees, regional meetings, etc. The thoughtful executive might give some consideration to sharing the wealth of these conventions with two

or three of his subordinates, as a way of relieving himself of some of the physical burden and conditioning his associates for the job of assuming company operation after the busy executive finally admits he can't last forever.

One way might be for the company president to bring along one or two of his key associates for a year or two, until they feel at home, then slide out of the picture himself. A dramatic alternative, followed by the dynamic executive, is to do the whole job himself without any help, including the final heart attack.

We didn't mean to get off on such a maudlin track. The whole point of these remarks is that spring is here and with it, the annual rash of conventions, which are absolutely essential to the company that hopes to prosper. Intelligent rotation of manpower at these meetings, moreover, can take some of the burden off the top man and, at the same time, give valuable training to the people who eventually will assume leadership in the company.

Leading the parade, this month, is the PIA-Web-Offset Section meeting in St. Louis, April 20-22, followed immediately by the Southern Graphic Arts Association, April 21-23 and climaxed with the big LPNA meeting at Boca Raton, April 25-27. And there will be plenty more to come in the months ahead!★

Quote of the Month

'To get the most out of association membership involves not only reading the bulletins, letters, technical papers, and manuals, but also attendance and participation in association functions.' — Oscar Whitehouse. (See guest editorial in this issue.)

Where Do New Products Come From?

Industry and private research and the work of independent chemists like Dr. Joseph R. Ehrlich, often result in the development of products that find a useful place in the graphic arts field.

WHERE do new graphic arts products and techniques come from? Things like low-priced duplicator plates, inks that won't smear, gummed stock that won't stick in humid weather, fast-drying lacquers, ink cleansing agents?

In large part, they come from the research efforts of industry foundations and commercial research departments. Also contributing important work are the private research firms and consultants, who often work behind the scenes, with their achievements often marketed under the name of the firm for which they are working.

One such is Ehrlich & Irany, New York, chemical consultants, headed by Dr. Joseph R. Ehrlich, who has had a

and various problems connected with national defense and security.

Dr. Ehrlich studied to become a chemist and chemical engineer at the Institute of Technology in Vienna, receiving his doctorate in 1922. During one period of his career, he manufactured chemically treated and coated papers, inks and a variety of office supplies. Among these products were multicolored printed waxed papers similar to those used in wrapping candies, bread, etc. In order to produce them economically, he designed his own equipment, a huge machine which roller-printed the paper in three colors, waxed and cut it, in one continuous operation.

Protection Against Fraud

This brush with the printing industry was preceded by work a few years earlier on patents dealing with the protection of printed forms such as checks, bonds and railway tickets against fraudulent duplication. This research brought him into a number of large printing and lithographing plants where he continued his experiments. In this work, his training at the Austrian Federal Institute for Graphic Arts, under Karl Maria Eder, one of the pioneers of photography, was most helpful. At the institute he had learned about the graphic arts—from bromo oil print to heliogravure and lithography—in the laboratories and workshops.

Among his early inventions was a low-cost duplicator plate with a specially surfaced very thin aluminum foil laminate, which he supplied, at about one-seventh the cost of conventional metal plates, to the city printing department in Vienna. Aside from getting properly surfaced aluminum foil, the problem also involved a special adhesive and a special lamination process. Although all the technical development work was done by Dr. Ehrlich, he refused to take credit and insisted that the patents be taken out in the name of the man who originally approached him with the idea of experimenting with very thin metal foil (.009 mm as compared with .1 mm).



Dr. J. R. Ehrlich

colorful career of some 36 years devoted to improving techniques in the graphic arts and a dozen or so other fields. He has been intimately involved in some of the most interesting and bizarre printing problems and in scores of other problems touching on our industry.

Some of his most interesting assignments cannot be described in these pages; projects including work for the governments and police departments of nations throughout the world on secret inks, detection of forgeries

Many of the projects Ehrlich & Irany is now working on may eventually find their way into printing and lithographing shops, although credit may not be given to the research firm. "Some firms come to our office, describe a vague idea and say 'we want a product to sell that will do the job,'" Dr. Ehrlich told ML.

One outgrowth of some government work was a product called the "Grapho-Detector," a pocket kit for detecting, quickly and discreetly, forgeries on written or printed documents, including postal stamps, customs declarations, checks and wills. The world-wide newspaper coverage this invention received, and the frequent news reports of criminal cases in which the "Grapho-Detector" has played an important part, have brought a steady flow of inquiries and problems from industrialists and government agencies in many countries.

These problems varied from transparentizing window envelopes with printing machines to printing advertising messages with ink that becomes visible on contact with water, remaining permanently visible thereafter.

Working on Invisible Ink

The latter device may be used soon by a baseball park, to promote attendance. All tickets will be printed with invisible ink. After entering the park the patrons will "raise" their messages by dipping the ticket stubs in water. Most will get polite regrets, but a lucky few will see a picture of a refrigerator, a television set or some other prize which they have won. Among the printing problems involved, of course, will be trying to hold register with invisible ink!

Dr. Ehrlich joined forces with his partner, Ernest P. Irany, during World War II, when they met at a technical lecture. They had been out of touch with each other since many years before, when they studied together in Vienna. Their partnership was abruptly terminated a few years later, however, with the sudden death of Dr. Irany.

Dr. Ehrlich now manages the firm alone, with emphasis on quality rather than quantity research.

While general printing and lithographing problems of interest to the majority of the trade are frequently taken care of by the research staffs of supply firms, it is the odd problem, the one on the fringe of the graphic arts, in which Ehrlich & Irany is most interested. The off-beat problems which the suppliers don't want to tackle,



Cardboard treated with special solution to make it crush resistant is one development of Ehrlich & Irany.



Presto! Change! Merely by wetting the blank paper with plain water on a piece of cotton causes the printed message to appear.

but which might nevertheless be important to one company, are the daily routine for the firm.

Thus, the firm developed an adhesive for labels and stamps which can be safely licked but which does not become sticky even with 100 per cent RH and sub-tropical heat; and a wide variety of transfer inks, for a variety of applications from marking nylons to marking laundry.

Other products developed by the chemical consultants have included a dry cleaning resistant base for flock printing, a hot-melt high gloss lacquer for printed sheets, and materials for preventing ink smear. The firm's wide knowledge of paper, pigments, sizings, resins, adhesives, oils and dryers is invaluable in coming up with answers to special problems in the graphic arts.★

Typical laboratory experiment at Ehrlich & Irany research section.





Wade



Wildes



Metcalfe



Viale



Product Group Meetings To Highlight LPNA Convention at Boca Raton

ACCENT will be on the work-shop type of session at the LPNA convention in Boca Raton, Fla., later this month. Monday afternoon, April 25, and all day Tuesday will be devoted to product group meetings and a web-offset seminar.

The Lithographers and Printers National Association will meet at the Boca Raton Hotel and Club, April 25-27, with a record attendance confidently anticipated by LPNA officials.

Among the special groups who will meet concurrently to discuss their special problems, will be those interested in labels, bank stationery, platemaking, posters and books. The web-offset seminar, a recent innovation at these meetings, is also scheduled for both days. Last year it was one of the best attended special meetings at the convention.

One of the highlights of the convention will be the premiere showing of the 10th LPNA awards at the hotel. Most of the winners are expected to be in attendance at a special awards dinner on Monday evening, at which LPNA president L. E. Oswald will present certificates while color slides of the entries are flashed on a screen in the background. In the recently completed judging, 294 win-

ners were selected in 49 classifications. (*Complete list of winners and a large group of photos will be published in the May issue of MODERN LITHOGRAPHY.*)

Assisting Mr. Oswald in making the presentations will be Howard C. Minnich, U. S. Printing & Lithograph Div., Diamond National Corp., who is chairman of the LPNA promotion committee. He characterized the 10th competition as "a major contribution to the growth of lithography."

Later, the 70 panels of winning lithographic specimens will be shown in New York (Warwick Hotel) May 17-20, and in Chicago (Hamilton Hotel) June 7-10. The 100-page awards catalog, showing all winners, will be distributed to 35,000 graphic arts organizations, coincidentally with the awards dinner. Herbert Morse, of the LPNA staff, is in charge of the competition.

The LPNA convention will open Monday morning with president Oswald's report on the year's activities. Cyril M. Wildes, of the Bureau of the Census, will talk on the "Growth Pattern of the Printing and Lithographing Industry," and Oscar Whitehouse, LPNA executive director, will give an important address

on "Sales and Profits Patterns in the Printing and Lithographing Industry."

After the product group meetings Monday afternoon and Tuesday, four talks on business questions will conclude the three-day meeting Wednesday morning. Chester Viale, L. F. Rothchild and Co., will cover "Programs and Procedures for Corporate Investment"; Frederick T. Marston, the Kaumagraph Co., will head a panel discussion on labor, including talks by Boris J. Spearoff, LPNA director of industrial relations and Wayne C. Wade, GAE of San Francisco; and, finally, John C. Metcalfe, news analyst, will look at the "Business Significance of the Coming Summit Meetings."

A steak roast is planned for Tuesday evening and the annual banquet for Wednesday evening. Cocktail parties sponsored by the supplier's committee, are scheduled for each evening. The men's golf tournament will be held Wednesday afternoon, along with a tea and card party for the ladies.

Election of officers and board members is set for Wednesday morning. For details see the complete program accompanying this article.★

LPNA Convention Program

Sunday, April 24

- 2 p.m. — Registration
6 p.m. — Label Manufacturers Division
Reception and Dinner
Graphic Arts Press Reception
and Conference

Monday, April 25

Morning

- 9:30 — OPENING GENERAL SESSION
Presiding: *L. E. Oswald*, LPNA President
President's Report
"Growth Pattern of the Printing
and Lithographing Industry"
Cyril M. Wildes, Chief,
Chemical & Wood Products Industry
Div. U. S. Bureau of the Census
"Sales and Profits Patterns in the Printing
and Lithographing Industry"
Oscar Whitehouse, LPNA Executive Director
Report of the LPNA Nominating Committee
10 — Ladies' Kaffee Klatch
Noon — PRODUCT GROUP LUNCHEONS:
Label Manufacturers Division
Bank Stationers Section

Afternoon

- 2 — Ladies' Golf Tournament
PRODUCT GROUP MEETINGS
Label Manufacturers Division
Bank Stationers Section
Web-Offset — Management Seminar on
Markets, Sales and Costs

Evening

- 6 — President's Reception
7 — Annual Awards Competition Dinner
Announcement of Awards Winners & Premiere
Showing of 10th Anniversary Lithographic Exhibit

Tuesday, April 26

Morning

- 9:30 — PRODUCT GROUP MEETINGS (Continued)
Label Manufacturers Division
Bank Stationers Section
Web-Offset Management Seminar on
Paper Problems
Lithographic Platemakers Division
Outdoor Poster Committee
Litho Book Manufacturers Committee

Afternoon

- Noon — LPNA Board of Directors Luncheon-Meeting
2 — PRODUCT GROUP MEETINGS (Continued)
Ladies' Activities

Evening

- 6 — Suppliers' Reception — Sponsored by
Suppliers Social Activities Committee
7 — Steak Roast Party

Wednesday, April 27

Morning

- 9:30 — GENERAL SESSION
Presiding: *William E. Zabel, Jr.*,
LPNA Vice-President
Election of LPNA Board of Directors
"Programs and Procedures for
Corporate Investment"
Chester Viale, Partner,
L. F. Rothchild and Co., New York, N. Y.
The Labor Outlook — Panel Discussion
Frederick T. Marston, Chairman,
Labor Relations Committee
"Labor Review"
Boris J. Speroff, LPNA Director of
Industrial Relations
"Labor Negotiating Philosophy for Management"
Wayne C. Wade, Executive Secretary,
Graphic Arts Employers Association,
San Francisco, Calif.
"The Business Significance of
the Coming Summit Meetings"
John C. Metcalfe,
International News Analyst and Commentator

Afternoon

- Noon — LPNA Board of Directors Luncheon-Meeting
Election of Officers
2 — Men's Golf Tournament
Ladies' Tea and Card Party

Evening

- 6 — Board of Directors Reception
7 — LPNA Annual Banquet

Thursday, April 28

- 10 a.m. — LPNA Board of Directors Meeting



Oswald



No Secret Formula for Success

By *Oscar Whitehouse*
Executive Director, LPNA

THE Fifty-fifth annual LPNA convention will take place at Boca Raton, Florida, later this month. This is the time of the year when an association staff, during the program planning, tries to evaluate the true success of its efforts. It is quite natural to indulge in some self-appraisal. Are we attempting too much? Are we spreading ourselves too thin? Are we really meeting the needs of the members and the industry or are we overlooking certain important areas of service? Are the Association's programs good, and if so are they being effectively presented to the members and the industry? These are but a few of the questions which arise like a spectre in the night to haunt the association executive during the fast-moving events prior to an annual convention. A smooth-running organization making wise use of committees, officers, board of directors, consultants, and with the proper delegation of staff responsibility, needn't worry too much about these questions, but the problem remains, how to show members of an association how they can realize the greatest benefit from their association membership.

Every week someone writes for information, asking how to do this or what has happened in this or that activity in the industry. A preliminary scanning of these letters usually indicates that these matters have been thoroughly discussed either at regional conferences, section meetings, or at conventions, and a check of attendance at these meetings indicates that the writer asking the questions was not in attendance.

To get the most out of association membership involves not only reading the bulletins, letters, technical papers, and manuals, but also attendance and participation in association functions. Whether these functions are conferences, regional seminars, committee meetings or conventions, association members miss a great part of the value of their association if they do not participate in these activities. Membership in an association provides no secret formulas for success. Like any voluntary organization, it is dependent upon the participation of members in all its functions.

One has only to look around the graphic arts industry to observe that the successful companies, with few excep-

tions, are active members of associations. They support their association with their dues, as well as with personnel to serve on committees, technical forums and special activities. Obviously, these companies are convinced that such a policy is necessary to operate a successful business. They realize that one cannot operate a successful company or a profitable company in an unprogressive or unprofitable industry. They likewise realize that while helping the industry they are helping themselves. These companies get more out of the association activity than they give, because they exchange ideas and learn much about progressive techniques.

It is our firm opinion that no company today can afford to be a non-participating member of an association, much less a non-member of the association. No company can consider itself progressive without such participation.

The decade of the 60's offers a tremendous challenge to the graphic arts industry. The just released 1958 census report indicated a healthy growth pattern throughout the 1954-1958 period for our industry. All sections and segments of the industry shared in this growth. Our preliminary figures for 1959 indicate this pattern is continuing at an annual rate equal to or slightly above the 1954-1958 pattern. This places an additional responsibility on the association, for it must provide leadership for this continued growth to insure that industry practices are in the long run beneficial for sound growth.

The forthcoming LPNA Convention at Boca Raton will dramatize the growth factors in our industry. For the first time at any industry meeting the complete story of the growth patterns and factors from 1954 to 1958 will be presented. These will be up-dated to 1960, and a preview of the new decade will be given. In addition to this, there will be seminars or section meetings covering web-offset, bank stationery, lithographic platemaking, outdoor posters, books and labels. These are important meetings for the industry and should be attended by all those who are interested in progress.

The graphic arts industry has good associations and they deserve the support of every member of it. True progress cannot be achieved without them.★

Comment on LPNA Awards Competition:

Excerpts from Joint Statement by

Ralph D. Cole

Chairman, Awards & Exhibit Committee

COMMERCIAL lithography has soared to a new plateau of artistic expression. This was the collective view of the panel of judges who spent many hours examining and evaluating the 2,541 specimens received in the 10th Lithographic Awards Competition and Exhibit. (See *May ML* for list of winners and photos.)

The judges as a whole were deeply impressed with the high standard of craftsmanship of the material they surveyed. They commended the superior creativity, greater fidelity and variety of the pieces judged this year. The potentialities of the lithographic process for the designer, art director and creative artists seem unlimited in their view.

Three areas of product specialization that drew the most entries were direct-mail and sales service litera-

and

James V. Sbrigata

General Chairman, Panel of Judges

ture, point-of-sale displays and packaging material. Booklets, folders and broadsides showed tremendous diversity. Designers were more daring in their selection of stock to tie-in with the products promoted. There was greater use of fancy finishes and varnishing. Most impressive was the trend toward aluminum foil, which was cleverly used with striking effects. There were some outstanding representations of self-promotion on the part of a number of lithographic plants.

In the point-of-sale display classifications the judges found the quality of lithographic reproduction on a higher plane than the design element. For the most part they saw a need for brand new art treatments to enhance the selling power of the displays.

Lithography is doing a "magnifi-

cient job in labels and cartons," the judges asserted. The use of solid colors in giving depth and dimension to the package also won their approval.

The judges in the book and book jacket categories took note of an upswing in the use of color, illustration and improvements in typography. Lithography permitted the use of art techniques that otherwise could not be employed. The application of color on cloth covers of yearbooks was considered an interesting development; as was the use of pebbly and other offbeat papers, and the simplicity of design.

The general quality of commercial lithography in the production of calendars showed considerable improvement, but the judges' believe that calendars might be produced with a greater eye toward their size, readability and functional value. The trend in posters seems to be toward less copy and more design. Art prints were found to express a taste for what the public wants in decorating.★

Excerpts from Statement by

Howard C. Minnich

Chairman

Lithographic Promotion Committee, LPNA

THE vigor and effectiveness of the lithographic process — amply demonstrated by the 294 winning specimens in the LPNA competition can be measured by its contribution to the growth and expansion of American industry. It is a potent force in helping the marketing, merchandising and selling arms of business move its products to the buying public.

Lithography is moving rapidly and dramatically in many new directions. It gives promise of greater progress in the Decade of the Sixties. Radical improvements are taking place in presses, plates, electronic and photo-mechanical techniques, inks, papers and methods of reproduction.

Lithographic research and experi-

mentation is accelerating as other printing processes also show signs of new life and vigor. This year's competition reflected, to some degree, the growing tendency of combining more than a single process in the production of quality printing. Several categories, including point-of-sale displays, packaging material, business reports and greeting cards, attracted outstanding pieces produced by a combination of lithography, letterpress and gravure.

Some notable strides are being made by lithography in several product areas outside of advertising production. The publishers of magazines, house organs and weekly newspapers are switching to the process as it applies new technological advances. Revolutions are taking place in the hard-sell lithographic labels, wrappers and cartons being produced for the packaging industry — and the encyclopedias, juvenile, trade, text and paperback books and jackets

produced lithographically for the book publishing field.

This is truly the age of color printing. And it is precisely here that lithography has played a dominant role — its versatility and flexibility providing the creator and user with advantages unmatched by any other printing process. Among those advantages inherent in the lithographic process are the option of employing unlimited art techniques; the unrestricted choice of color; the widest range in size; low-plate and make-ready costs; faster preparation and lower production costs; conversion savings in the use of color plates; economies in photo-composed multiples; varied size reproductions from one color correction; larger and speedier multi-color presses; the use of a variety of paper surfaces; long-life and better reproductive plates.

Every winning piece of lithography showed at least one of these 'extras.'★

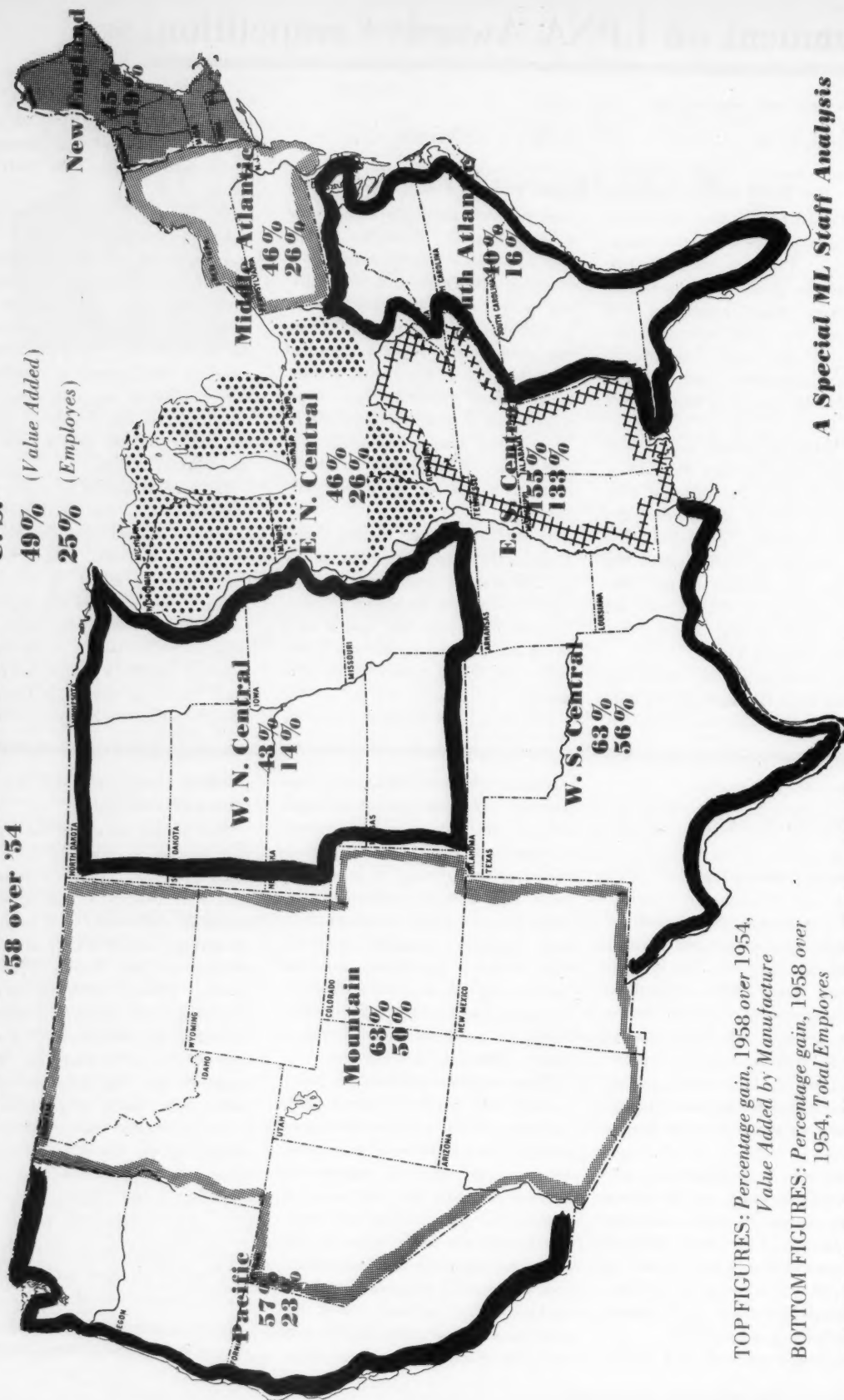
Where Has Litho Grown?

'58 over '54

U. S.

49% (Value Added)

25% (Employees)



A Special ML Staff Analysis

TOP FIGURES: Percentage gain, 1958 over 1954,
Value Added by Manufacture

BOTTOM FIGURES: Percentage gain, 1958 over
1954, Total Employees

SOURCE: U. S. Census of Manufactures, 1958, Bulletin MC (P)-27B-3

What we have learned about

WEB-OFFSET

By Hyman Safran

Safran Printing Co., Detroit

WE at Safran have been vitally interested in web-offset since 1939 when we saw the first web press in operation. In 1940 we installed our first two-unit web-offset press and after six months of a costly and disappointing struggle, we gave up and sold the equipment. In 1953 we again bought a two-color press and we are happy to report that this move has proved to be very successful. We are now installing our fourth web-offset color press after six years of constant growth.

Our newest press is a 10-color Harris-Cottrell 50" magazine web-offset press. It is the first of its type and is designed to run 32-page folded signatures catalog size, at a top speed of 24,000 per hour in five colors. The blanket to blanket design of this press makes it possible to produce 64 pages in one, two and four colors at the same speed delivered in a wide variety of formats. This modern press, therefore, combines features of a full color press as well as doubling the productivity when fewer colors are required. It embodies the finest in electronic controls and the best in press-building "know-how" that we have been able to find.

Web-Offset Process

Let's outline briefly the web-offset process. The first step is the feeding of a roll of paper to the printing units. On our new press this is a continuous operation because of the flying paster. A new roll is pasted onto the tail of the old roll at full speed.

Next come the color printing units. Here, each side of a single web re-

ceives from one to five colors or a combination thereof. For two-web operation there are even more color possibilities. For example, one web can be printed four colors, two sides, the second web one color two sides. That's only one combination. In effect, this equipment makes up to 10 color impressions on one or two webs of paper, giving an unusually great number of color options.

From the printing units the printed web of paper enters the drying oven. An intense flame, in direct contact with the fast-moving paper, instantly flashes out the excess oils in the ink.

Then the web goes directly into the cooling unit, where it travels over chilling rollers to "set" and completely dry the hot ink. The combination of the drying oven and the cooling unit gives the process its name . . . heat-set.

Finally comes the ribbon slitter and folder unit. Here's where the press gains a great amount of its efficiency, with "free" folding right on the press, eliminating additional folding operations.

The web is first slit into two, three or four ribbons, depending on the format desired. Then it goes into the folder for two parallel folds for delivery of a completed signature of from four to 64-pages. Again depending on the format desired, copies are delivered one-up, two-up, three-up or four-up, and out of one or two delivery units.

The possibilities for varying formats are almost endless. Number of colors, imposition of colors, number of pages, page size . . . all have many possible combinations on this remarkable new press.

In the October 1949 issue of *Fortune* there appeared an excellent article entitled "The Modern Art of Printing." In this issue a detailed description of letterpress, offset and gravure was pictorially developed. Under offset, the heading reads "Offset is the Most Economical." The article pointed to one serious disadvantage—the short life of offset plates limited them to fairly short press runs. Now, after 10 years, new improvements in offset platemaking and in press equipment, have eliminated this problem. Printing Developments Inc., a division of Time, Inc., has developed a virtually grainless copper offset plate which we have been using successfully for four years. This Lithengrave plate can reliably run more than 1,000,000 impressions with no appreciable signs of wear . . . the result has been a tremendous expansion in web-offset press building and production in the past five years.

The February 1960 *Fortune*, by the way, contains 24 pages of web-offset color printing.

Not too many years ago Webendorfer was the only serious producer of web offset equipment—today ATF-Webendorfer has been joined by Harris-Cottrell, Goss, Hantscho, Hess & Barker, Levey and others, as well as foreign press manufacturers. The reason that these press builders have shown an interest in web-offset is simple and obvious—they are confident that these presses will sell and in considerable quantities.

After studying the foreign press field for the past several years, we have come to the conclusion that the

(Continued on Page 140)

From a talk at Navigraphic '60 forum, New York, March 19.

Paper Troubles Chart for Pressmen

Trouble	Term	Cause	Possible Cure
1. <i>The image across the back edge of the sheet is wider than across the front.</i>	FANNING	Moisture is unbalanced. Sheet edges have more moisture than interior of sheet. Ends of sheets are wavy.	Paper must be conditioned to obtain even moisture throughout the sheet. Infra red lamps at feeder may help.
2. <i>The image across the back edge of the sheet is shorter than across the front.</i>	DRAW-IN	Moisture is unbalanced. Sheet edges have less moisture than interior of sheet. Tight edges.	Same as above. Preconditioned paper, kept wrapped until run, will give less trouble.
3. <i>Wrinkles starting back from the center of the sheet and running to the back edge.</i>	BACK EDGE WRINKLE	An extreme of No. 1. Sheet is badly out of moisture balance and is crowded into a wrinkle.	Same as above. Sometimes banks of infra-red lamps directed on sides of pile in feeder will help.
4. <i>Wrinkles starting back from front edge with a tendency to curve.</i>	CENTER WRINKLE	An extreme of No. 2. The sheet is badly out of moisture balance and baggy in the center.	Condition paper to get more moisture into edges. In emergency, place piles in a vapor filled room for an hour.
5. <i>Sheet stretches excessively around cylinder. Difficult register and back-up.</i>	AROUND CYLINDER STRETCH	A sheet that is too dry when it goes to press will absorb enough moisture to make it stretch.	Paper should have higher moisture content than the air in which it is run. For better register run first color short.
6. <i>Whole sheet stretches excessively across the cylinder affecting register and perfect back-up.</i>	ACROSS CYLINDER STRETCH	Running grain-short paper causes a sideways stretch as it picks up moisture.	Register jobs should never be run on grain-short paper. In emergency, condition paper to 10% R.H. above that of press-room air.
7. <i>Paper goes out and causes misregister between colors or between front and back-up.</i>	BETWEEN PRINTINGS STRETCH	Piles of paper awaiting a second pass through a press can pick up or lose moisture at edges.	Keep such piles covered between printings if the press-room is not fully air-conditioned.
8. <i>Sheets do not register properly even when press guides are in perfect condition.</i>	BACK END MISREGISTER	On feed-roll presses the gripper edges of the sheet can cause misregister if it is trimmed with a bow.	When purchasing paper for feed-roll presses, always specify a straight gripper edge. In emergency, retrim paper.
9. <i>Sheet has straight gripper and goes into guides satisfactorily. But distortion and misregister occur on some sheets.</i>	DISTORTION	Side of sheet rubs the side-guide stop. Sheet is not square or plate is cocked toward side-guide.	When purchasing paper for a side-stop that does not move out of the way, specify cut square paper. Cock plate away from side-guide.
10. <i>Paper curls in delivery and prevents good jogging.</i>	CURL	Thin sheets of coated-one-side paper will curl with any change in moisture content.	Such paper should be carefully conditioned and then run with a minimum of moisture on the plate.

Trouble	Term	Cause	Possible Cure
11. <i>A troublesome curl develops across the back of the sheet, preventing good jogging.</i>	TAIL HOOK	Paper, particularly coated paper, adheres strongly to the blanket. As it is peeled off, a curl is developed.	Use a hard, non-tacky blanket, soften the ink and reduce back pressure to a minimum.
12. <i>Small areas of coating or paper surface rise and form blisters in solids.</i>	BLISTER	The paper surface is too weak to resist the tack of the ink being used.	Do same as above and if that does not work use a paper with higher pick strength.
13. <i>Flecks of paper or coating life off the sheet and adhere to the blanket.</i>	PICK	This is an extreme condition of No. 12. The ink is too tacky or the stock too weak.	Same as above. When you can go no further with ink and pressure, different paper must be used.
14. <i>Fine particles adhere to blanket and plate, requiring frequent stops for cleaning blanket and plate.</i>	DUST	Slitter dust sometimes lodges between the sheets at the mill. Trimming with a dull knife also causes dust.	Specify paper must be free of dust when ordering. Use sharp knife when trimming. Vacuum sheet cleaners will help.
15. <i>A whitish deposit builds up on the blanket and wears the plate. Frequent stops for cleaning are required.</i>	BLANKET SCUM	The coating lacks moisture resistance. It softens and adheres to the blankets.	This is a mill fault and paper should be returned. Use a plate that requires less moisture. Try another blanket.
16. <i>Ink on coated paper offsets in delivery and in the finishing operations.</i>	OFFSETTING (COATED)	An ink with very low penetrating power or too little setting characteristic will cause offset.	Test porosity of paper coating before adjusting ink. Add body reducer or more driers. Use spray.
17. <i>Ink on uncoated paper offsets to the sheet above in the delivery and in the finishing operations.</i>	OFFSETTING (UNCOATED)	Some uncoated papers have such low absorbing qualities that the ink sets before the vehicle is absorbed.	Soften the ink slightly so that faster penetration takes place. Allow more drying time. In emergency, print a size over image.
18. <i>Sheets cling together in feeder and delivery, making feeding and jogging very difficult.</i>	STATIC	Friction will build up static in dry paper. The sheets cling together and cause trouble.	Raise the humidity of the pressroom and the paper. If this is not practical use a good static neutralizer.
19. <i>Unwanted spots occur on the sheets, mostly in the solids. Some are rings, others white flecks.</i>	HICKIES	Bits of paper on the plate or blanket will cause white spots. Other dirt makes rings.	Identify particles and find source. Examine fountain and rollers for dried ink particles; paper and dampeners for fibres.
20. <i>A tint forms all over the plate but can be removed with the water sponge.</i>	EMULSIFICATION	Paper sometimes contributes to tinting through ink emulsification. Excessive wetting agent in the coating can be the cause.	Make a foam test of the paper coating. If the paper is at fault, discuss with the supplier.
21. <i>Plate and dampening procedure are good but the ink requires excessive time to dry.</i>	SLOW DRYING	A low pH of the paper coating will retard drying of ink. Paper with a high humidity also slows drying.	Try to obtain paper with a coating pH above 8.0. Use less acid in the fountain. Condition paper to a lower humidity.

Prepared by the Lithographic Division, New York Employing Printers Association



Joseph Selm, seated, of World Press, Philadelphia, goes over a problem with his superintendent, Jack Welsh, center, and his sales manager,



Jack Clark. At right is a view of the camera department of the Philadelphia litho shop, which is observing its 20th anniversary this year.

World Press in Philadelphia:

From a Multilith to a \$1 Million Business

By Joseph W. Dragonetti

Philadelphia Correspondent

EVERY company has its own ingredients for success. World Press, Philadelphia, a medium-sized offset house observing its 20th anniversary this year, combined forethought, patience, quality impressions and service to make a million dollar business.

The forethought started with the founder, the late Leo J. Selm, who in 1940 acquired one client from a firm in the process of liquidation. He had been superintendent of the World Publishing Co., which was going out of business. The old firm had printed weekly newspapers through the letterpress process. Mr. Selm was new to

Spread from colorful brochure put out by firm to describe its merits.



offset, but he began in a small way with one Multilith press. He showed the client, the A & P food chain, how the process could be used effectively and economically for its printing needs.

Moreover, he worked hard, kept pace with offset's potentialities and developments and serviced the account like it had never been serviced before.

The client became a loyal friend and for 11 years was the company's only customer. Today, the company has more than 200 accounts and is still growing. From a small office 20 years ago, World Press now occupies a 10,000 square-foot plant at 924 Cherry St., with a variety of modern equipment. Plans are now underway for additional expansion.

Started with a Multilith

The old faithful Multilith which started the business is now retired from active duty in the plant. It rests in one corner of the pressroom, a reminder of the company's meager beginnings. In a pinch, it can still be used as a work horse. Nearby are three Harris presses — two single color, and one two-color, three Multiliths, and a Davidson. Other equipment includes a Baum folder, Macy collator and a Seybold cutter.

World Press has its own camera, platemaking, strip-

ping and art departments. Its storage cabinets for negatives are very extensive for a plant of its size.

The elder Mr. Selm died in 1951. Much of the recent expansion has been carried on by his son, Joseph, who at 35 is the sole owner of the business. He started to work with his father when he was 13, and stayed with him throughout the development of the thriving business, with interruption for service in the Army Air Force in World War II.

Leo Selm was a master mechanic and from him his son has acquired a great technical knowledge of the litho trade. He pays close attention to mechanical phases of the business today. Research is his forte. He says that "any small or medium-sized litho house has extensive research at its disposal. This is provided by the suppliers, particularly Kodak and Ansco on the three-color process."

He and Robert Romp, World Press camera department supervisor, have spent considerable time in suppliers' research laboratories. As a result of such close contacts, Mr. Selm feels that his company offers its clients some excellent three-color work. Close contact with ink suppliers and experiments with various hues, he points out, have aided in the production of quality jobs. The experience of each job is carefully recorded for future reference.

Three-Color Process Often Sufficient

"In selling three-color," he noted, "it is important to stress to your client the pleasing nature of the work. In many jobs, three-color can do the job and cost much less than four-color process.

"Of course, there are some cases where four-color is absolutely necessary, but I would venture to guess that about 50 percent of the jobs ordered in four colors could be adequately done in three colors with big savings to the customer. Announcements of new skating rinks, motels and hotels, programs for special events, and many other promotions in various fields can be well-done in three colors. Our sales people are stressing and promoting our quality in this category."

An excellent example of World Press' three-color work is provided by a mailing piece it recently did for the Drexelbrook Swimming and Tennis Club. Another is a mailing piece for a client showing early model train locomotives. A number of box covers, display work and many other categories produced by World Press show the effectiveness of three-color.

Folder Lists 'Ingredients'

The ingredients which make it successful are promoted by World Press in an interesting folder it sends to its customers and prospects. Using appropriate illustrations, the folder scores some good points on "forethought, patience, quality and service," translated into printers terms.

As the A&P account grew, Joseph Selm was happy about the new business, but he felt that the company

should diversify and take other accounts. Nine years ago the company accomplished this diversification without slighting its old reliable account. In fact A&P feels it has gained from the additional equipment purchased to handle the diversified accounts.

Among the rush jobs World Press does for the A&P is a sales letter which goes out every day to the stores, telling them what's new and what items to promote. Copy for the letter sometimes comes in as late as 3 p.m. The letter must be in the mails the same day. World Press also lithographs display materials, point-of-purchase sales aids, and circulars for the food chain.

Mr. Selm is solidly sold on offset: "It is still a comparatively young business," he declared. "The strides that have been made in the process in the last 20 years are absolutely fantastic. And it has only been within the past 10 years that letterpress printers realized the definite competitive factor of offset."

Color Correction in Camera

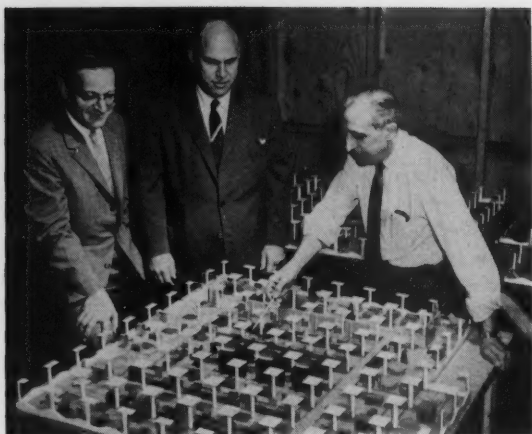
He is particularly optimistic about three-color work, where he strives to do color correction solely in the camera. He feels that he can do this on nearly every three-color job.

Looking ahead, Mr. Selm sees continuing improvement in the new plates, emulsions and films for lithography.

World Press has 30 employees, including a young staff of executives. Jack Clark is sales manager and Jack Welsh, plant superintendent. Mr. Welsh, only 32, has been with the company 15 years.★

Two typical folders lithographed at the World Press offset shop.





Examining scale model of fourth floor of new Regensteiner plant are (l. to r.) Ted Winter, vice president; Edward E. Loebe, executive vice president; and Joseph Partipilo, plant superintendent.

Regensteiner Marks 50th Anniversary With Big Expansion

INSTEAD of celebrating its 50th anniversary with a company dinner and long-winded testimonials, the Regensteiner Corp., one of the largest lithographers in the country, will mark its half-century of business with an ambitious expansion program.

The Chicago firm, established in 1910, will be spending \$5 million in the course of the year for an extensive moving and remodeling program, with the major share going for new equipment.

Object of the move, from an eight-story building at 310 S. Racine St., across a parking lot and into a larger six-story building at 1224 W. Van Buren St., is three-fold: to gain 40,000 additional square feet (from 140,000 to 180,000); to set up a more efficient work flow plan that is expected to cut labor and materials handling costs by \$10,000 a year; and to allow the company room for still further expansion, as needed.

New Multi-Color Presses On Order

Some idea of the size of Regensteiner can be gained from a glance at its list of litho presses: five four-color (Miehle and Harris) with 78" width; five two-color; and three one-color. On order are two four-color presses and three two-color units, all 78" width. In addition, there is a bronzer and a well-equipped photographic department.

Visualizing placement of such mammoth equipment in the new plant was too much for Regensteiner officials, with all their training. They were not accustomed to

reading blueprints, but were determined to make certain that their new headquarters would accomplish their objectives.

In order to plan the job efficiently, the company spent \$10,000 for detailed models of all equipment for each of the six floors. Thus the executives and plant foremen could place equipment, desks, tables etc. and plan work flow to exact scale. The models were made by Visual Plant Layout Co. with Olin E. Freedman, graphic arts consultant, helping with the planning. Numerous suggestions for modifying the plant layout were made, and incorporated into the scale model.

With the entire layout planned to everyone's satisfaction, the company will start the move in August. The move will involve two Regensteiner subsidiaries, Arrco Playing Card Co. and Childrens Press, Inc., both big firms in their respective fields.

Move Won't Halt Production

Moving to the new plant is not expected to halt production in any way. When the first press is shut down for dismantling in the old location, a new four-color press will be ready to roll in the new location. When the dismantled press has been moved and reassembled, a second press will go through the same process. It will be followed by others, one at a time, until mid 1961.

Regensteiner performs every production process from photo-composing preparation of color plates to printing and binding. The company even has its own laboratory for testing chemicals.

At the new location, the first floor will be used for storage, the second and part of the third for presses, the fourth for bronzing equipment, paper conditioning, ink and other storage. Platemaking and photo-composing departments will be on the fourth floor, making this combined operation one of the largest of its kind. Bindery will be on the fifth floor, with general offices and additional storage on the sixth.

Theodore Regensteiner founder of the company, was recognized in the industry for doing much to develop the commercial application of true color printing. Notable firsts for the company in color work included: programs for Ringling Brothers circus, catalog inserts for Montgomery Ward, carpet catalogs for Marshall Field's, and two-color covers for numerous national magazines.

Mr. Regensteiner died in 1952. Irving Winter now is president and chairman of the board; Edward E. Loebe is executive vice president and director; Ted Winter, vice president and director (and president of Childrens Press); LeRoy A. Solberg, secretary; and George Bayna, treasurer. Max Glaser is president of Arrco. Today Regensteiner has more than 400 employees and nine unions.

Both the old and new Regensteiner plants are right in the middle of a civic redevelopment program in Chicago's near west side. Both private and public funds have brought a rebirth to the area, with Regensteiner Corp. as one of the leaders in the improvement program.★

the pressman's responsibility **to his PLATE**

DURING his apprenticeship every pressman should serve some time in a platemaking department, but few have this opportunity. Only a few pressmen know how to gum a plate or why. Fewer still know how to bring back a failing image when the plate is on press.

There are two surfaces on every litho plate and they are highly selective in their sensitivity. One area, the image, is sensitive to ink and repels water. The other, the non-printing area, is sensitive to water and repels ink when wet. As long as these areas are kept in their natural condition the plate will print properly. But when the image starts to accept water and the bare areas start to accept ink, the pressman is in trouble. He must get the plate back to normal or get a new plate.

Mechanical Damage

Either area may be worn to a point where it will no longer function. The wear occurs because of a scrubbing action. This means contact, pressure and movement. We must have contact for printing purposes but we must keep the scrubbing action and the pressure down to an absolute minimum. Only three things contact the plate: the ink rollers, the dampening rollers and the blanket. For long plate life the ink rollers must be kept in a like-new condition and set as lightly as possible. A heavily-set glazed roller will ruin a plate. The blanket must also be free of glaze, and contact with the plate should be as close to a .002" squeeze as possible as measured with your

packing gauge. Hard and dirty dampeners will wear the plate. Keep covers clean and soft and set them with a light touch.

Blind Images

When the image ceases to print a full charge of ink it is said to be "going blind." Blindness may be caused by wear, gum or failure of the image base. Gum may eventually adhere to the image if too little ink is being run, or if the ink becomes emulsified. Poor gumming practices will blind the plate. When this happens, a skillful pressman will wet-wash the plate and often save it.

Scumming

Scumming is caused by the breaking down of the desensitizing film. This breakdown is caused by wear or too greasy an ink or too many press stops and plate dry-ups or by trying to run too much ink.

If caught in the early stages the plate can be cleaned up and etched. Putting more acid and gum in the fountain is seldom the answer.

A skillful pressman with plate experience can virtually remake the plate right on the press. The first step, of course, is to catch the trouble before it becomes acute, then take the following steps:

1. Lift dampeners from plate.
2. Let plate roll up with full charge of ink.
3. Powder image with fine resin and talc.
4. Clean up non-printing areas.
5. Apply plate etch and rub down smooth.
6. Dry etch.

7. Dampen plate and apply etch again.

8. Rub down smooth and dry.

9. Gum plate.

10. Wash out image with a water-free paint and lacquer remover.

11. Wash again with turpentine.

12. Apply a good blind-resistant lacquer.

13. Wash plate with warm water to remove lacquer from open areas.

Skill and practice is required in etching and gumming plates. The object is to leave a smooth film of solution on the non-image areas while getting as much as possible off the image area. This means that the image must be well charged with a good healthy ink film. An ink emulsion will not do. The ink is powdered for two reasons. One is to stiffen it against the drag of the smoothing cloth. The other is to reduce the greasy halo that surrounds the image and tends to keep the etch from desensitizing the plate right up to the edges of the image.

The smoothing operation should be done with a wad of cheese cloth which has been dampened and wrung out. A dry rag is apt to remove too much of the etch or gum from the plate. The pressure used to smooth the solution is also important. Just enough pressure to do the job must be used; not enough to smear the ink or remove excessive solution from the plate.

To maintain a presensitized plate in printing condition is rather simple but it requires the same skillful touch. Be sure you obtain the proper materials and complete instructions from the manufacturer of your brand of plates.★

From a bulletin of the Lithographic Division, New York Employing Printers Assn.



Crayons, Colors and Characters

By *Roger Callahan*
Wright Offset Plate Co.
Cambridge, Mass.

AN apprentice never forgets as long as he lives, the men who taught him the tricks of the trade, the little things, which, when added together, give a man the confidence he needs to be a good journeyman.

When I walked into the litho art department to become an apprentice many years ago, I was just a green kid with a big imagination. The first person I met in the trade was a tall, angular man, who was leaning on a large litho stone that sloped down from an oak table. He was crayoning the red of a large plate of baked beans. There were hundreds of them, or so it seemed to me, and the steam was curling up. I imagined I could smell them. The man was very clever with the crayon as he drew up each bean with a strong tint and softened off around each high-light. As he studied the sketch he held the crayon-holder to one side and sharpened the crayon by the feel—never taking his eyes off the sketch. This fascinated me.

I have a vivid recollection of this man, his artistic skill, his long fingers, the bold, sure stroke of the crayon-holder; the cross-hatch method of laying in certain tints . . . the flick of the blade to make a high-light.

As the work was usually reversed in those days, many of the artists used mirrors to view the progress of their drawings. The sketch was laid flat while the mirror stood at an angle above it. By working this way it made the sketch appear the same as the red chalk key on the stone and helped tremendously.

Tints Put on with Silk Cloth

Many tints and vignettes were put on the stone with a rag, preferably a piece of silk wrapped around the finger. You worked it back and forth across a stick of rubbing ink (soft grease-crayon), then onto the surface of the stone. Fine delicate tints could be made in no time by this method. Some colors took a week or more to make and there were so many colors on some jobs (I counted 16, but there have been up to 22) that the artist hardly knew what to do with some of them. Today the job would be made in four colors, printed and shipped in 10 days or two weeks!

Some of the old-timers told me about the prestige that existed in the trade in the late 1800's. Many of the black-men (the artists who made nothing but the all-important basic color) rode to work in their private chauffeured rigs, bedecked in tall silk hats and with gloves and canes. Today the dot-etcher swaggers up to the time clock, bareheaded, summer or winter, sport shirt

open at the neck, wearing a leather jacket and purple suede shoes. How times have changed.

Graining—In the 'Good Old Days'

In a corner near our room two men grained stones all day long. There were three bins of sand: coarse—for yellows, buffs, etc., fine—for reds, blacks and special dark colors, and medium—for the neutrals, pinks, blues and grays. They sprinkled the sand on the stone to be grained, then applied just the right amount of water and with another litho stone on top, they twisted and turned it for hours, grinding the cutting sand into the new stone, creating the grain. Sometimes the grainer called the artist out to test the stone. He'd crayon a bit in one corner to see if he wanted more or finer grain.

The yellows on most crayon jobs were worked rough—open. "Let it breathe," the artists said. We always knew when a certain artist down the room was finishing his yellow stone. There'd be a dull chopping sound, sometimes high, sometimes low, depending on the angle of the ripper-blade and the pressure used. It was a steel blade inserted in a handle of heavy brass which, when dragged across the surface of the stone dug tiny pieces out.

This artist was quite a character. He'd dull the ripper in no time and being a lazy fellow he'd wait until someone else was using the grinding wheel. Over he'd go and hold the dull blade on the back of the wheel. This would slow up the machine, much to the other man's disgust, as he had to pump all the harder with his foot. The other men always got a kick out of this little scene.

In the lettering department there was an artist who was the delight of everyone. He was a Frenchman and he mutilated the English language so that no one ever knew what in the world would come out of him next. Once he sent a boy on an errand. When the boy finally returned after taking far too long, he bawled him out, but good, saying "The next time I send a damn fool . . . I go myself!" When he ran out of ink he'd yell to the apprentice "Put me on the table some ink," and if someone cast a shadow on his work he'd holler . . . "Hey! . . . don't bodder (bother) the light from me, will you?" These were standard sayings of this most lovable character. Incidentally he was very good and very fast with a lettering brush.

Then there was the German artist, an elderly gentleman who had a wonderful personality, including a terrible temper. Sometimes on a Monday morning he'd reach for

a certain tool only to find it was missing. Slowly his face would get redder and redder as he'd go up and down the room looking on everyone's table, all the time mumbling and swearing to himself. The men would help him look and inform him they thought so and so had it and off he'd go for the new victim. Suddenly he'd remember to his chagrin, that he'd taken it home for the week-end. It usually took quite a while for him to get back to normal.

When our boss examined our progressive work sheets he used a rather unique little trick to make sure the prover didn't fool him. Quite often the color didn't suit him and the boss would say to the prover, "Pull another sheet and make the color colder, or warmer, or stronger." The prover would go back to his press and a few minutes later back he'd come and hang up the new sheet. But was it a new sheet? Sometimes the change was so small that the men resented the extra work and they'd stall around a few minutes and bring back the same sheet. No doubt they worked this ruse on some of the artists but not on our boss. I found out that he pinched or dog-eared one corner of the sheets very lightly for identification and many a prover went back to his press rather embarrassed at getting caught.

There Were Loafers Then, Too

One of the bachelors in our room loved good music, books and especially good food. He also had a great weakness for ducking work. He'd decide at the last minute to miss the train and he'd hide behind a post at the depot and watch his co-workers running for the train. After watching it grind and puff it's way out of the station, he'd saunter down to the waterfront, buy a few bottles of beer and climb up on a lumber-pile in the sun. There he stayed for much of the day and with eyes drowsy from the beer he'd lazily watch the stevedores loading some nearby ship.

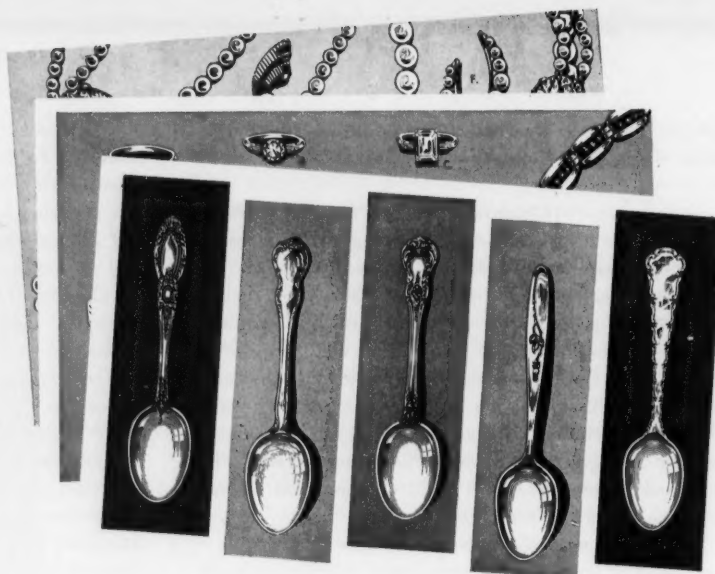
Today the artist in our trade (dot-etcher) works exactly opposite from the old stone artist of years ago. Now he starts with a picture slightly stronger (he hopes) than what is needed and proceeds to etch it back. The litho artist started with a clean stone and put all his skill into drawing and building the color up to the correct strength. Most of the old-timers were completely lost when the glass and film made the stone method obsolete. I could tell. I could see it in their eyes, their actions. Too long in the old harness, some of them made a bluff at learning the new way, but their heart wasn't really in it.★

Litho Schools

- Canada—Ryerson Institute of Technology.
School of Graphic Arts, 50 Gould St.,
Toronto, Ont., Canada.
- Chicago—Chicago Lithographic Institute, 1611
W. Adams St., Chicago 12, Ill.
- Cincinnati—Ohio Mechanics Institute, Cincin-
nati, Ohio.
- Cleveland—Cleveland Lithographic Institute,
Inc., 1120 Chester Ave., Cleveland 14, Ohio.
- Houston — Univ. of Houston, Cullen Blvd.,
Houston 4.
- Los Angeles—Los Angeles Trade Technical
Junior College, 1646 S. Olive St., Los An-
geles 15, Calif.
- Minneapolis—Dunwoody Industrial Institute,
818 Wayzata Blvd., Minneapolis 3, Minn.
- Minneapolis Vocational High School, 1101
Third Ave. South, Minneapolis 4, Minn.
- Nashville—Southern Institute of Graphic Arts,
1514 South St., Nashville, Tenn.
- New York—New York Trade School. Litho-
graphic Department, 312 East 67th St., New
York, N. Y.
- Manhattan School of Printing, 72 Warren
St., New York, N. Y.
- Oklahoma—Oklahoma State Tech., Graphic
Arts Dept., Okmulgee, Okla.
- Rochester—Rochester Institute of Technology
Dept. of Publishing & Printing, 65 Plymouth
Ave., South Rochester 8, N. Y.
- Pasadena—City College, 1570 E. Colorado St.,
Pasadena, Cal.
- Philadelphia — Murrell Dobbins Vocational
School, 22nd and Lehigh, Philadelphia, Pa.
- Pittsburgh—Carnegie Institute of Technology
School of Printing Management, Pittsburgh.
- San Francisco—City College of San Francisco.
Ocean and Phelan Aves., Graphic Arts De-
partment.
- St. Louis—David Ranken, Jr., School of Me-
chanical Trades, 4431 Finney St., St. Louis 8,
Mo.
- Vancouver—Clark College.
- West Virginia—W. Va. Institute of Technology.
Montgomery, W. Va.

Trade Directory

- Internatl. Assn. Ptg House Craftsmen
P. E. Oldt, Exec. Sec'y.
Room 307; 411 Oak St., Cincinnati 2.
- Lithographers and Printers National Association
Oscar Whitehouse, Exec. Dir.
1025 Connecticut Ave., N.W., Wash., D. C.
- Lithographic Tech. Foundation
William H. Webber, Exec. Dir.
131 East 39th St., New York 16, N. Y.
- National Assn. of Litho Clubs
Raymond E. Geegh, Executive Secretary
1915 33rd St., S.E., Wash. 20, D.C.
- National Assoc. of Photo-Lithographers
Walter E. Soderstrom, Exec. V.P.
317 West 45th St., New York 36, N. Y.
- National Metal Decorators Assoc., Inc.
James G. Smith, Secretary
P.O. Box 506, Crawfordsville, Ind.
- Printing Industry of America
Bernard J. Toyman, Mgr.
5728 Connecticut Ave., N.W., Washington, D.C.



Sample sheets from Jaccard's clever 'catalog-in-a-box' by offset.

Novel 'Catalog-in-a-Box'

By Mildred Weiler

St. Louis Correspondent

JACCARD'S, one of the largest and oldest retail jewelers in the country, produced its annual catalog recently by packing single pages in a box, which was gift wrapped and tied with a bow.

The 52 catalog pages ran 32-up on a 64-page form and were printed offset on 70-pound enamel by Universal Printing Co., St. Louis. Each page was 5 x 8" with line drawings of jewelry, silver and china on the front of each page, and descriptive copy and prices on the back.

The pages were then collated by the printer and packed in a Jaccard's gift box. The novelty of presenting a catalog of loose pages packaged in the 130-year-old company's royal purple gift box with the firm's gold crest in the center had appeal, according to the company.

Top sheet in the box contained a company greeting. Second sheet told Jaccard's history. Balance of pages contained pictures of merchandise and an order blank.

Aside from the dramatic change of pace, the catalog in a gift box gave the store an opportunity to use wider selection of items, and provided the potential customer with more flexible use of the catalog. The easy-to-handle pages could be pulled from the boxed collection and used as shopping guides. The separate pages also had a longer life with the customer.

Besides the elimination of binding the idea has other advantages. Many of the separate catalog pages will be used as envelope stuffers throughout the year, according to Helen Prange, the store's advertising manager. The art work will be used later in newspaper advertisements.

All copy was set by Warwick Typographers on a Fotosetter directly on paper. This saved production time, because all the different type sizes, headings and numbers that appeared on the back of each page were set at one time directly on film.

Jaccard's president, who initiated the idea of a catalog-in-a-gift-box, believes the store did more business than with previous full color catalogs bound in the traditional manner.★

READERS:

Are you taking full advantage of your lithographic magazine?

THE staff of *Modern Lithography* has been trying, in several important ways, to make the pages of your magazine more valuable to you. Increased in-person coverage of litho club and trade association meetings has been one way. Interpretative articles on subjects of vital interest to you is another. That's the reason for our recent series on presensitized plates, three-color direct separation, and visits to typical litho shops and for our expanded coverage of the litho news in all parts of the United States and foreign countries.

Our climbing circulation figures indicate your appreciation of our efforts. But are you taking *full* advantage of your lithographic magazine? In past months, many of you have availed yourself of the services of our two regular columnists, *Frank Arbolino* (Press Clinic) and *Herbert P. Paschel* (Photographic Clinic). The purpose of this page is to remind you that if you have a troublesome problem regarding press or camera, these specialists are ready to help you solve it. If you are a subscriber to ML and have a question why not jot it down on the coupon below and send it along to us? We'll be glad to help you, and the service is free.

MODERN LITHOGRAPHY

Box 31, Caldwell, N. J.

☐ Mr. Arbolino
(Press)

☐ Mr. Paschel
(Photography)

My Question: _____

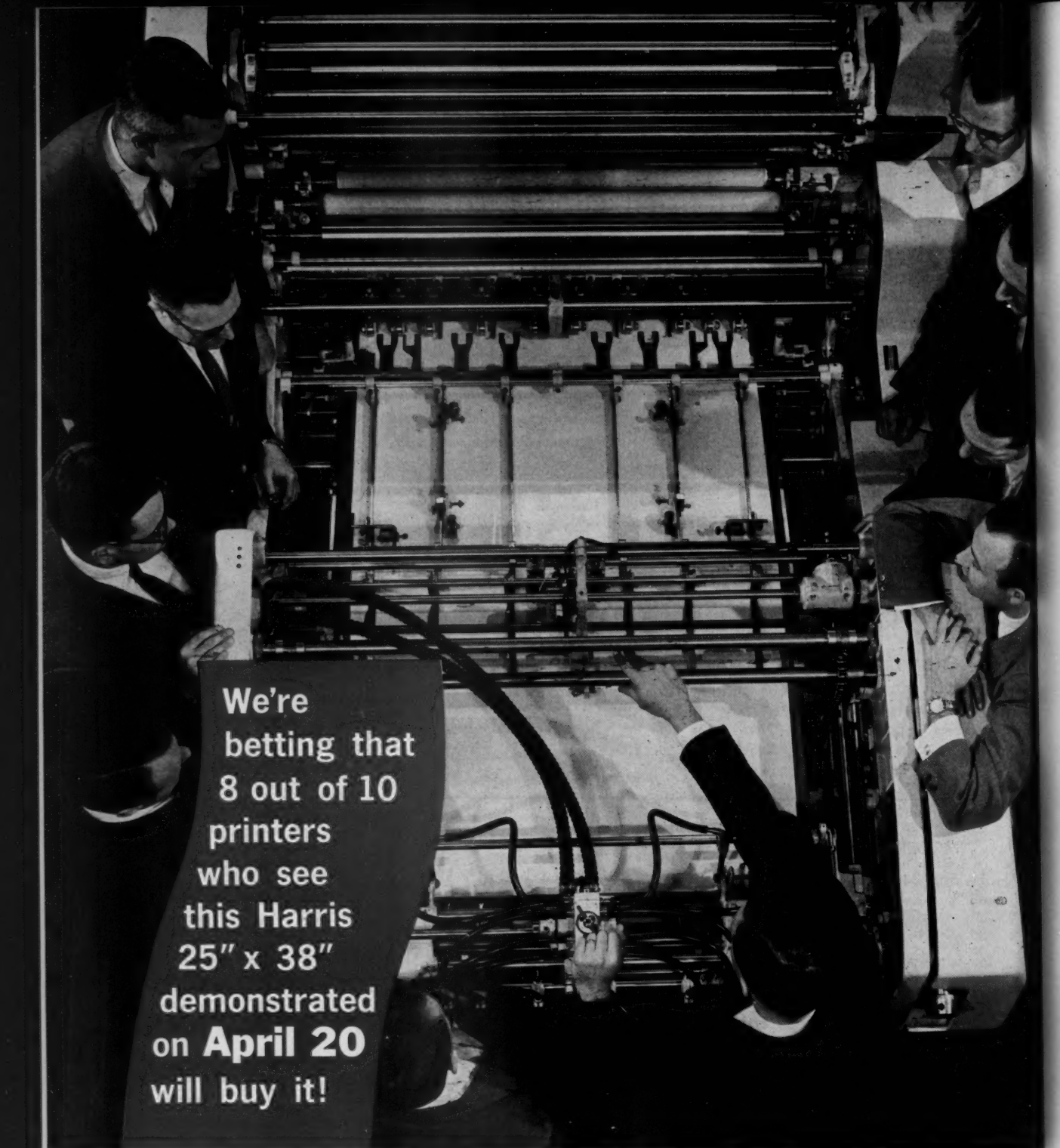
(Questions will not be answered by mail, but in an early issue of *Modern Lithography*)

((Only your initials will be used))

Name

Company

Address



**We're
betting that
8 out of 10
printers
who see
this Harris
25" x 38"
demonstrated
on April 20
will buy it!**

The odds are on our side . . . and also yours, if you attend this press demonstration on April 20.

80% of the printers who have seen this terrific Harris 2-color press in action, have bought it.

And no wonder. It handles 9" x 12" bleed signatures, eight up at speeds up to 7000 iph . . . plus these big features—the versatile Harris feeder, feed roll registers, famous multi-roll inker, pull side guides and the exclusive Harris

double-size transfer cylinder. Why not see for yourself why a man does his best work on a Harris!

On April 20, we are going to demonstrate the Harris 25" x 38" right in your area. A Harris representative will be pleased to pick you up at your door.

Call your Harris-Seybold District Office or Cal Loeftgren, VULcan 3-2000 in Cleveland, collect!

HARRIS-SEYBOLD COMPANY



A Division of Harris-Intertype Corporation

4530 East 71st Street • Cleveland, Ohio



PIA Web-Offset Section officers: (l.-r.) James R. Bowler, Courier-Citizen Co., secretary; James N. Johnson, Standard Publishing Co., president; Paul Lyle, Western P. & L., vice president; and Fred Best, Canadian P. & L., treasurer.

Web-Offset Group Expects Record Attendance in St. Louis

ANOTHER record-breaking attendance is expected for the annual meeting of the Web-Offset section of Printing Industry of America. The sessions will be held at the Chase-Park Plaza Hotel, St. Louis, April 20-22.

Last year more than 300 lithographers and suppliers jammed the meeting in Dayton. Each year the organization has shown rapid growth from the time, seven years ago, when a dozen lithographers formed the group during a convention. This month more than 400 persons are expected to attend the meeting.

As usual, emphasis will be on the practical side of web-offset, with three panel sessions and the popular informal evening meeting at which a whole host of problems are aired.

Frank M. Bitteto, of Reader's Digest Association, will open the formal meeting Wednesday afternoon, with a talk entitled "Web-Offset: Yesterday, Today and Tomorrow." He will be preceded at a luncheon by James N. Johnson's annual report to the membership. Mr. Johnson, of Stand-

ard Publishing Co., Cincinnati, is president of the section. His report will be followed by election of officers for the coming year.

Following Mr. Bitteto's talk will be a session devoted to "Selection and Training of Web-Offset Press Crews," under the chairmanship of Paul Lyle, Western Printing and Lithographing Co. Thomas Laffey, of the same company, will talk about his experience in selecting and training pressmen.

Dinner speaker on the first evening will be B. D. Chapman, production operations manager of Time, Inc., whose topic will be "How Web-Offset Can Serve the Publishing Industry." Carl Denman, World Printing Co., St. Louis, will be chairman of the dinner meeting.

All day Tuesday will be devoted to a shirt-sleeves session dealing with web-offset production problems. Taking part in the panel will be Charles Cook, Haynes Lithographing Co., Michael Evans, Veritone Co., Ural Fisher, Jensen Printing Co., Joseph Cajdos, Western P. & L., Henry

Lackner, Inland-Magill-Weinsheimer Corp., Frank Petersen, Standard Publishing Co., and John Wurst, Henry Wurst, Inc. Thomas Taylor, the McCall Corp., will be chairman.

Concluding the three-day meeting on Wednesday morning will be the final panel; this one a presentation and discussion on results of a survey on technical and mechanical problems encountered in the operation of web-offset equipment. The meeting will be adjourned after lunch, with an executive committee meeting as the final item on the agenda.

The final panel will be headed by Ben Offen, B. Offen & Co. Participating in the survey and presenting their views at the session will be Herbert A. Astens, Harris-Cottrell Co.; Stanley Johnson, Interchemical Corp.; Albert Materazzi, Litho Chemical & Supply Co.; Norman L. Rowe, Ideal Roller & Mfg. Co.; and Harvey E. Sweetland, St. Regis Paper Co. A question and answer program will follow the presentation.

George A. Mattson is managing director of the section.★

WEB-OFFSET *for newspapers studied at RIT*

THE web-offset experiments that have been conducted in recent years at Rochester Institute of Technology have attracted nationwide attention. Currently the work of the web-offset laboratory at RIT is centered on newspaper applications of web-offset color. In the following questions and answers, by William E. Mayer, Jr., and Herbert E. Phillips, the RIT research program is covered in more detail. This material is reprinted from a recent issue of RIT's *Graphic Arts Progress*.

Q: Why a research program on web-offset color in newspaper applications?

A: Newspaper publishers and those who use newspaper advertising in their businesses are, on the whole dissatisfied with the color being offered today by the newspaper trade. There are two systems available. Color gravure yields the production quality desired, but it is not practical for day-to-day advertisements or for news and editorial color in the general makeup of the newspaper.

"ROP" letterpress color is available in many newspapers for news, editorial, and advertising color, but the reproduction quality is so variable and tends to be so poor that some advertisers have ceased to use it and many others severely limit its use.

The newspaper publishers seem to be on the horns of a dilemma. Color is vital in the business world. Color is a natural development which is rapidly building up pressure for expression in the daily press. A new approach appears necessary. Web-offset color is a color system with high quality reproduction characteristics on standard newsprint. The economics are similar, and in some respects, perhaps superior to processes now being used for newspaper color. Production techniques are compatible with the hurry of the newspaper office and the incessant demand for volume output on tight schedules.

Q: Is this process practical for newspaper work?

A: This question is, at present, unanswerable. Laboratory personnel know of no commercial newspaper using web-offset color in regular production. It is known that several newspapers are in various stages of planning and experimentation with web-offset, but if the question of practicality is to be firmly answered, it must rest until more regular experience is gained.

However, the earmarks of practicality are visible, even though the ultimate proof is still in the future. The first is the successful use of standard 32 lb. newsprint. The second is the output of the newest web-offset presses, which are rated at web velocities of 1,200 feet per minute and higher. Third, the advantages of the "R.I.T. Color" reproduction systems as described and illustrated in special inserts made for the 1958 and 1959 *Penrose Annual*.

Q: What is meant by "high quality reproduction" in this program?

The answer to this question can be broken into specific factors which are measurable to a degree. The idea that it is as good as magazine printing, or as good as gravure, or any other arbitrary standard is misleading. The only valid statement that can be made is that it is as good as offset lithography. It is a process with characteristics and techniques of its own.

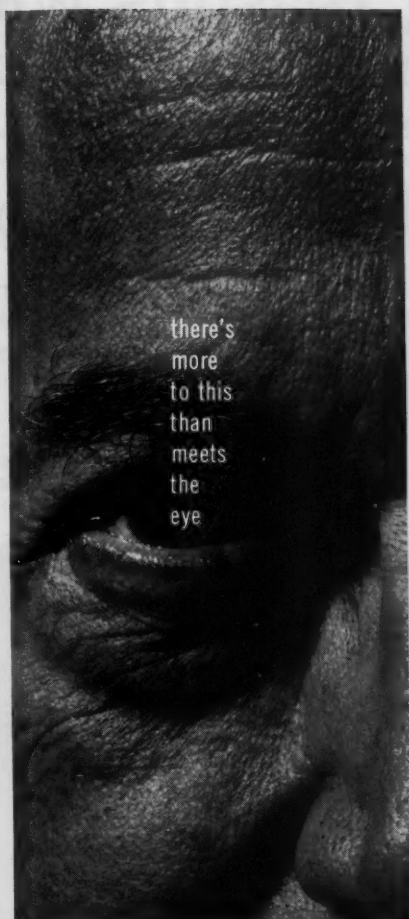
The most useful characteristics in this application are the success with fine screens and the retention of highlight and shadow detail, the consistency of appearance over the length of the run, the control of tone reproduction, the color gamut and saturation available in modern ink sets, and of course, its success with newspaper stocks.

The fineness of screen is contributory to the pleasing appearance of the finished product. Runs have been made with fine screens up to 266 lines per inch with excellent results. This extreme is certainly finer than necessary, but it indicates the capability of the system.

Much work is being done in the graphic arts on the technical evaluation and control of color. Ink sets are designed to produce certain color gamuts in conjunction with the color system used. Flesh tones, grasses, and the blue sky are practical considerations in evaluating reproduced color, because these are some of the basic keys the human eye uses in estimating the validity of all the colors in a picture. Available lithographic ink sets are handling these shades well, and transfer to newsprint with little difficulty.

The final criterion perhaps is appearance. It is pleasing, and most important, it can be maintained.

Q: Is newspaper color by this system economical?



there's
more
to this
than
meets
the
eye

 **NEW...**



Kodalith Ortho, Type 3, emulsion now on stripping film

Type 3 emulsion means a remarkable improvement in your working flexibility and your results with stripping film. You have more exposure and development latitude to work with, for instance. You can see improved halftone dot hardness and line density, improved contrast, as well.

And you'll see that this emulsion is versatile enough to handle any kind of copy *regardless of contrast range in the copy. Beautiful results, line or halftone.*

But there's more to Type 3 than

meets the eye.

Sheet-after-sheet consistency, for instance. The unseen mark of quality borne by every Kodak product. Consistency that starts in Kodak research laboratories and never stops. Consistency that means you can produce uniform, *predictable* results today, tomorrow, any time you use this remarkable emulsion.

Become familiar with Type 3 on its many supports. Its good results are universal. You'll find Type 3 fits your techniques, eliminates guesswork,

seems to cooperate with you more than other emulsions do to give you more hits and fewer misses than you've ever had before.

What base suits you best? Transparent stripping which can be stripped wet or dry. Stable PB, regular or thick base. Plates, any size, .060 to 3/16-inch thick. Acetate, regular or thin base. And these are only the beginning . . .

Want a demonstration?
Write:

Text for this advertisement was set photographically.

Graphic Reproduction
Sales Division


EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE MARK

20—count 'em—20 big reasons why leading lithographers choose famous 3M Type "R" Photo Offset Plates for 3 out of 4 jobs! Why don't you, too?

Easier handling because of lighter weight . . . superior registration because of "zero" stretch . . . cleaner runs because oxidation has no adverse effect . . . safer to use because they can be run without bichromate . . . longer shelf life . . . no dark-room needed . . . no dark reaction . . . no continuing reaction . . . constant exposure time . . . no gumming for shutdowns . . . may be stored indefinitely . . . not

affected by heat and humidity . . . perfect dots . . . better solids from less water . . . easier desensitization, residual coating is not trapped . . . less ink and water used . . . truer color fidelity . . . no shop coating . . . no variables and inconsistencies . . . you save time and money. All big reasons why you will like these famous plates!

3m  PRINTING
PRODUCT
DIVISION



A: There are five factors affecting the economics of this process which may be compared easily with corresponding factors in other newspaper color processes. They are paper costs, ink costs, plate costs, press speeds, and pre-press operations.

The basis of R.I.T.'s program is the use of standard 32 lb. newsprint. Letterpress newspaper publishers are using the same paper or, in many cases, a somewhat heavier and more expensive paper for ROP letterpress color. The usual gravure paper is more expensive, as it is ordinarily a firmer, cleaner sheet with a smoother surface.

The ink situation is more difficult to evaluate. Lithographic inks normally are prepared with stronger and purer colors than news inks. Their greater capability for saturation means that better coverage can be obtained per pound of ink. This advantage is outweighed by a higher cost per pound. As the consumption of lithographic inks for newspaper use increases, the cost should drop, but because of fundamental differences in the formulation of offset and letterpress inks, it is doubtful that the cost would equal the low price of present newspaper letterpress inks. The advantage of lithographic inks must be found in quality rather than in unit cost.

Plate costs depend on the length of run required. A variety of offset plates costing from \$3 to \$15 in the four-up tabloid page size are on the market. An example of inexpensive plates are the presensitized aluminum ones

which can be processed in a few minutes and yield runs in the vicinity of 100,000 copies. Deep-etch and bi-metallic plates are more expensive, but yield very long runs.

The R.I.T. Color system indicates that much time and expense are saved in pre-press operations, compared with ROP letterpress color. The color preparations are described in detail in the 1958 and 1959 *Penrose Annual*. Gravure, of course, can compete with neither letterpress nor web-offset in this respect.

Q: Why newsprint?

A: This is a question of production cost. Most of the paper used in newspapers come from Canada. The newspaper industry uses a standard 32 lb. stock for its black and white output. Color gravure work is usually done on a slightly heavier, 34 lb. stock (which is more expensive to produce. Because of import duties, it is not practical to bring in papers which have superior brightness, higher basic weight, heavier caliper, and other improved characteristics. Coating the paper is not practical for the same reasons.

Therefore, the most desirable paper for color in a newspaper is the same standard 32 lb. stock used for black and white. This explains R.I.T.'s avoidance of special lithographic or coated papers. It is considered that the use of other than standard 32 lb. rotary letterpress newsprint would make the results of the program less valuable economically to the newspaper industry.

(Continued on Page 141)

Your 3M lithographic supply dealer has the complete performance story!

It's one thing to read the words in an advertisement... it's another to see these words in action right in your own shop. Those words on the opposite page, for instance. There are some pretty strong claims in those words. We ask you to believe what we say about 3M Brand Type "R" Photo Offset Plates. But you don't have to.

Actually, we'd much rather you wouldn't take our word for how good, how consistent, how dependable these plates are. We'd much rather you would get in touch with your nearby 3M lithographic supply dealer and ask him to come over and prove our words. We're confident he can do it to your satisfaction. Call him now. Or mail the coupon.



MINNESOTA MINING AND MANUFACTURING COMPANY
ST. PAUL 6, MINN.

... WHERE RESEARCH IS THE KEY TO TOMORROW



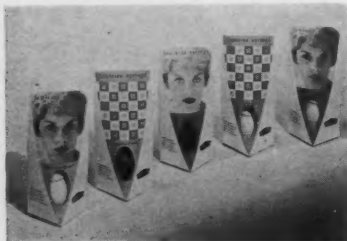
● MINNESOTA MINING AND
● MANUFACTURING COMPANY
● Dept. PBI-40, St. Paul 6, Minnesota
● Will you please arrange for a demonstration of 3M
● Brand Type "R" Plates in my own shop.
● NAME _____
● TITLE _____
● COMPANY _____
● ADDRESS _____
● CITY _____ ZONE _____ STATE _____
● -----

Lithography Stars In Box Competition

By *H. H. Slawson*
Chicago Correspondent

JUDGES who selected the "100 Best" folding cartons in the 1960 contest sponsored by the Folding Paper Box Association of America, made no "Grand Award" to any of the 1,209 boxes entered in the competition. By general acclaim, however, a set of five cartons printed by lithography was considered the "star" of the show.

Produced for the B. F. Goodrich Co. by Diamond-National Corp.'s Gardner division at Middletown, O., the cartons were given one First Award and two Merit Awards, in three different categories. The top honor, a First Award, was given for "general merchandising superiority" as a carton for drug products. Judges



pointed out that it "provides adequate protection for the contents, prominently displays brand and product identification, offers handling convenience for both dealer and customer and includes complete instructions for use."

In the "superior construction" category, the Goodrich carton series was given a Merit Award for various features, including a tapering top, a tuck bottom that permits easy removal of contents, and a window which provides some visibility of contents, although this is not empha-

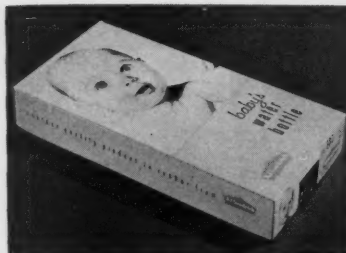
sized because of the nature of the product.

For "superiority of printing by lithography" the box was given another Merit Award because of the "outstanding job in reproducing a lovely illustration."

Five colors were used on cartons holding the more expensive syringes and three on the lower priced items. Diamond-Glo solid news back stock was used. Designer was Smith, Scherr & McDermott, Akron, O.

For "superiority of printing by lithography" two First Awards and five Merit Awards were given by the judges of this category. The panel was impressed also by the improvement noted this year in the lithographed entries. They decided, too, that no entry in the multi-color letterpress and process color letterpress classes was worthy of a top honor First Award, although merit awards were given in both these groups.

One of the two First Awards went to Diamond National's Gardner division for a carton, also made for the B. F. Goodrich Co. to hold a rubber water bottle. Judges said it was "an



excellent example of two-color lithography." The half-tone, containing a tint of blue, they added, "is extremely well done, as are the solid areas."

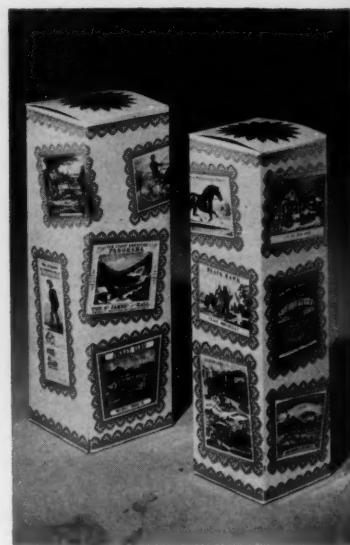
Waldorf Paper Products Co., St. Paul, produced the other First Award winner for superiority of printing by lithography. This was a cake box for Dressel's Bakeries, Chicago, which

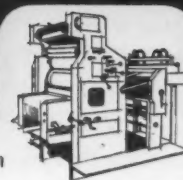


judges called another excellent example of multi-color lithography. The design, by Joseph R. Laviolette, Chicago, contains a large red solid with reverses. The solid has "excellent coverage" and the panel agreed that type matter is clean and sharp. Five colors were used on .017 solid bleached sulphate board.

In addition to the Merit Award for printing given the Goodrich syringe carton, the judges of printing by lithography conferred four other Merit Awards.

U. S. Printing & Lithographing division of Diamond-National Corp., received one for an "Early Times" liquor carton produced for Brown-Forman Distillery Corp., Louisville. Each of the miniature four-color pictures which carry out the brand name is enclosed in an ivory and gold embossed frame. Said the





10,000 copies in four colors / size 20 x 26"
40,000 impressions / press running time: 5½ hours on the
new ATF CHIEF 126



Would you like to see this Chief 126 press sheet? Ask your ATF Representative for a copy or write:

AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth, New Jersey

ATF type faces used in this advertisement: Century Schoolbook with Italic and Craw Clarendon

judges: "The register problems were difficult but they were all overcome in a superb way." U. S. super-glaze was applied over the four colors, and the ivory and gold bronze embossing, on .022 luster board at U. S. P. & L.'s Cincinnati plant.

Container Corp. of America's 35th St. plant in Chicago received two Merit Awards for superiority of printing by lithography, one going to a carton job for Mirro Aluminum, Manitowoc, Wis., the other to a beer

carrier for G. Heilman Brewing Co., LaCrosse, Wis.

The container for Mirro foil was



hailed by the judges as "an excellent

example of process lithography." Usually rolls of household foil are sold in cartons with foil laminated to other surfaces. Mirro Aluminum, which entered the market with this product recently, broke with tradition by illustrating its product in use, through a beautiful four-color reproduction. The quality of the printing, said the judges, was what won this carton its merit award. Four colors and varnish used on .020 solid bleached sulphate.

The Heilman beer carrier was recognized by the judges as "an outstanding example of a package whose



use is increasing and for which the lithographing process is well adapted." Special mention was made of the cloud effect, the beer color and foam. Four colors on .024 white patent coated extra strength kraft back stock, were used.

Last of the five merit awards for superiority of printing by lithography went to the Lord Baltimore Press of California, San Leandro, Calif., for Rose Royal Cheese Cake Co.'s choco-



late cake carton. To quote the judges, "This is a fine example of process printing and clear type matter on large solid areas. The color of the cake is particularly well done." Four color lithographing was on solid bleach sulphate stock.

Announcement of the winners in this "100 Best" contest was made March 23 at the Folding Paper Box (Continued on page 149)

THEY'RE BETTER BECAUSE THEY'RE SEAMLESS



*Their soft smooth surface
is free of seams*



No seams to cause irregular dampening or make installation difficult—not when you use famous Aquatex outer covering and Dampabase knitted undercushion on your lithographic dampening rollers.

The exclusive loop-pile fabric of Aquatex and Dampabase is knitted to fit any size roller. Its seamless feature assures you of an easy-to-put-on, controlled-dampening covering every time.

Call your supplier today.

GODFREY ROLLER COMPANY

Roller makers for 95 years

211-21 N. Camac Street, Philadelphia 7, Pa.



Color offset reproduction from a color transparency by John Stuart Cloud for Grant Gear Works Inc.



Lithographic Papers

LUSTERKOTE
OFFSET ENAMEL
CAMEO BRILLIANT
OVERPRINT LABEL C1S
FOTOLITH ENAMEL
CASCO ENAMEL
PRINTONE LITHO PLATE
SILKOTE OFFSET

This paper is Warren's Lusterkote Enamel • Basis 25 x 38-100 (200M)

PAPER MERCHANTS

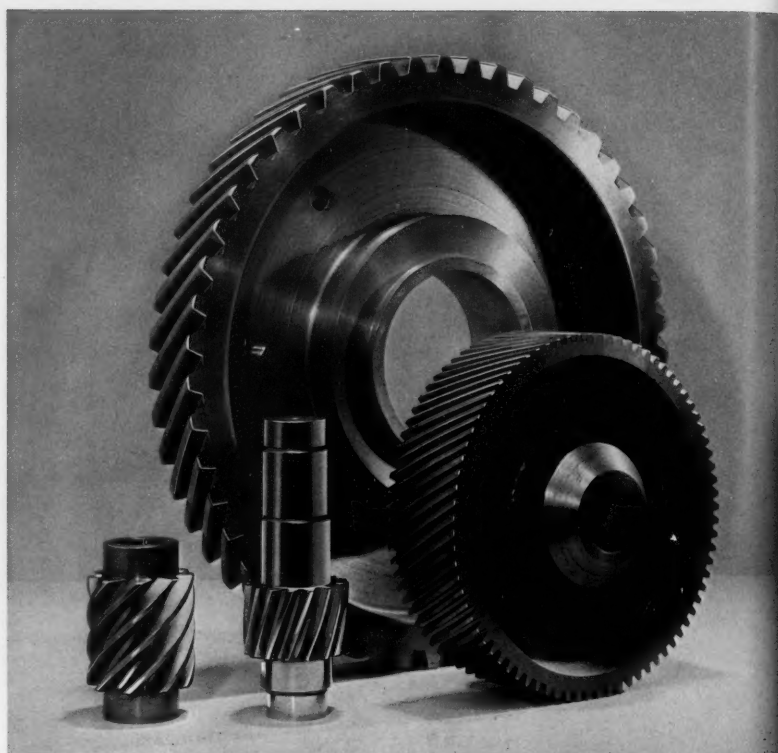
who sell and endorse

Warren's Standard Printing Papers

ALBANY, N. Y.	Hudson Valley Paper Company
ALLENTOWN, PA.	Lehigh Valley Paper Corporation
ATLANTA, GA.	Sloan Paper Company
BALTIMORE, MD.	The Barton, Duer & Koch Paper Co.
BIRMINGHAM, ALA.	Stanford Paper Company
BOISE, IDAHO	Sloan Paper Company
BOSTON, MASS.	Zellerbach Paper Company
	Carter Rice Storrs & Bement Inc.
	The Century Paper Co., Inc.
	Lindenmeyr Paper Company, Inc.
BUFFALO, N. Y.	The Ailing & Cory Company
CHAMPAIGN, ILL.	Franklin-Cowan Paper Company
CHARLOTTE, N. C.	Crescent Paper Company
CHATTANOOGA, TENN.	Caskie Paper Company, Inc.
	Virginia Paper Company
	Southern Paper Company
CHICAGO, ILL.	Sloan Paper Company
	Chicago Paper Company
	McIntosh Paper Company
CINCINNATI, OHIO	Carpenter Paper Company
CLEVELAND, OHIO	The Diem & Wing Paper Company
	The Petrequin Paper Company
	The Ailing & Cory Company
COLUMBUS, OHIO	The Cincinnati Cordage & Paper Co.
CONCORD, N. H.	C. M. Rice Paper Company
DALLAS, TEXAS	Olmsted-Kirk Company
DAYTON, OHIO	The Diem & Wing Paper Company
DENVER, COLO.	Carpenter Paper Company
DES MOINES, IOWA	Western Newspaper Union
	Newhouse Paper Company
DETROIT, MICH.	Seaman-Patrick Paper Company
EUGENE, ORE.	Chope-Stevens Paper Company
FORT WORTH, TEXAS	Zellerbach Paper Company
FRESNO, CAL.	Olmsted-Kirk Company
GRAND RAPIDS, MICH.	Zellerbach Paper Company
GREAT FALLS, MONT.	Quimby-Walstrom Paper Co.
HARRISBURG, PA.	The John Leslie Paper Company
HARTFORD, CONN.	The Ailing & Cory Company
	Henry Lindenmeyr & Sons
	Carter Rice Storrs & Bement Inc.
HOUSTON, TEXAS	L. S. Bosworth Company
INDIANAPOLIS, IND.	Olmsted-Kirk Company of Houston
JACKSON, MISS.	Crescent Paper Company
JACKSONVILLE, FLA.	Townsend Paper Company
KANSAS CITY, MO.	Virginia Paper Company
	Tobey Fine Papers of Kansas City, Inc.
KNOXVILLE, TENN.	Southern Paper Company
LANSING, MICH.	The Weissinger Paper Company
LITTLE ROCK, ARK.	Western Newspaper Union
LOS ANGELES, CAL.	Arkansas Paper Company
LOUISVILLE, KY.	Zellerbach Paper Company
LYNCHBURG, VA.	Louisville Paper & Mfg. Co., Inc.
MEMPHIS, TENN.	Caskie Paper Company, Inc.
MILWAUKEE, WIS.	Southland Paper Company
MINNEAPOLIS, MINN.	Nackie Paper Company
	The John Leslie Paper Company
MONTGOMERY, ALA.	Newhouse Paper Company
NASHVILLE, TENN.	Weaver Paper Company
NEWARK, N. J.	Clements Paper Company
NEW HAVEN, CONN.	Henry Lindenmeyr & Sons
NEW ORLEANS, LA.	Carter Rice Storrs & Bement Inc.
	Henry Lindenmeyr & Sons
	Alco Paper Company, Inc.
	Henry Lindenmeyr & Sons
	The Ailing & Cory Company
NEW YORK CITY	Miller & Wright Paper Co.
	Linde-Lathrop Paper Company, Inc.
	The Canfield Paper Company
	Marquardt & Company, Inc.
	Schlosser Paper Corporation
OAKLAND, CAL.	Zellerbach Paper Company
OKLAHOMA CITY, OKLA.	Western Newspaper Union
OMAHA, NEB.	Field Paper Company
PHILADELPHIA, PA.	D. L. Ward Company
	The J. L. N. Smythe Company
PHOENIX, ARIZ.	Schuykill Paper Company
PITTSBURGH, PA.	Zellerbach Paper Company
PORTLAND, MAINE	The Ailing & Cory Company
PORTLAND, ORE.	C. M. Rice Paper Company
PROVIDENCE, R. I.	Zellerbach Paper Company
RENO, NEV.	Narragansett Paper Co., Inc.
	Carter Rice Storrs & Bement Inc.
RICHMOND, VA.	Zellerbach Paper Company
ROCHESTER, N. Y.	B. W. Wilson Paper Company
SACRAMENTO, CAL.	Virginia Paper Company
ST. LOUIS, MO.	The Ailing & Cory Company
	Zellerbach Paper Company
ST. PAUL, MINN.	Beacon Paper Company
	Tobey Fine Papers, Inc.
SALT LAKE CITY, UTAH	The John Leslie Paper Company
SAN ANTONIO, TEXAS	Newhouse Paper Company
SAN DIEGO, CAL.	Zellerbach Paper Company
SAN FRANCISCO, CAL.	Shiner-Sien Paper Company, Inc.
SAN JOSE, CAL.	Zellerbach Paper Company
SEATTLE, WASH.	Zellerbach Paper Company
SHEPHERD, LA.	Zellerbach Paper Company
SPOKANE, WASH.	Louisiana Paper Company, Ltd.
SPRINGFIELD, MASS.	Zellerbach Paper Company
STOCKTON, CAL.	Carter Rice Storrs & Bement Inc.
SYRACUSE, N. Y.	Zellerbach Paper Company
TACOMA, WASH.	The Ailing & Cory Company
TOLEDO, OHIO	Zellerbach Paper Company
TROY, N. Y.	The Commerce Paper Company
TULSA, OKLA.	Troy Paper Corporation
WACO, TEXAS	Tulsa Paper Company
WASHINGTON, D. C.	Olmsted-Kirk Company
WICHITA, KAN.	Stanford Paper Company
	Virginia Paper Company
	Western Newspaper Union

EXPORT AND FOREIGN

TORONTO, CANADA	Buntin Reid Paper Co., Ltd.
NEW YORK CITY (Export)	Moller & Rothe, Inc.
20 countries in Latin America; West Indies, Philippine Islands, Hong Kong, South Africa.	
NEW YORK CITY (Export)	Muller and Phipps (Asia) Ltd.
Belgian Congo, Hong Kong, Philippine Islands, South Africa.	
AUSTRALIA	B. J. Ball Limited
NEW ZEALAND	B. J. Ball (N. Z.), Ltd.
HAWAIIAN ISLANDS	Honolulu Paper Company, Ltd.



WARREN'S Distinctive Lithographic Papers

Warren's Lusterkote provides a mirror-like glossy surface that contributes brilliance to the highlights and colors in lithographic reproduction. The Lusterkote surface is also ideal for the printing of high-gloss inks and metallic inks. The Lusterkote grades are LUSTERKOTE ENAMEL, LUSTERKOTE COVER and COVER-BRISTOL, and LUSTERCARD.

LUSTERKOTE ENAMEL has the high finish on both sides of the sheet and is suitable for use in booklets and brochures of distinctive quality. Lusterkote Cover and Cover-Bristol may be had with the high finish on one side only or on both sides. The 1-side quality has a fully-coated back suitable for halftone printing. Lusterkote Cover and Cover-Bristol fill the need for a distinctive

paper for covers, inserts, folders, menus, post cards and other requirements where a quality appearance is essential.

* * *

Warren's OFFSET ENAMEL is a double coated paper for the printing of pictures by offset lithography. Double coating improves printability and uniformity, resulting in a higher potential of lithographic reproduction. Offset Enamel is available in gloss finish, dull finish, Saxony finish and Falmouth finish.

* * *

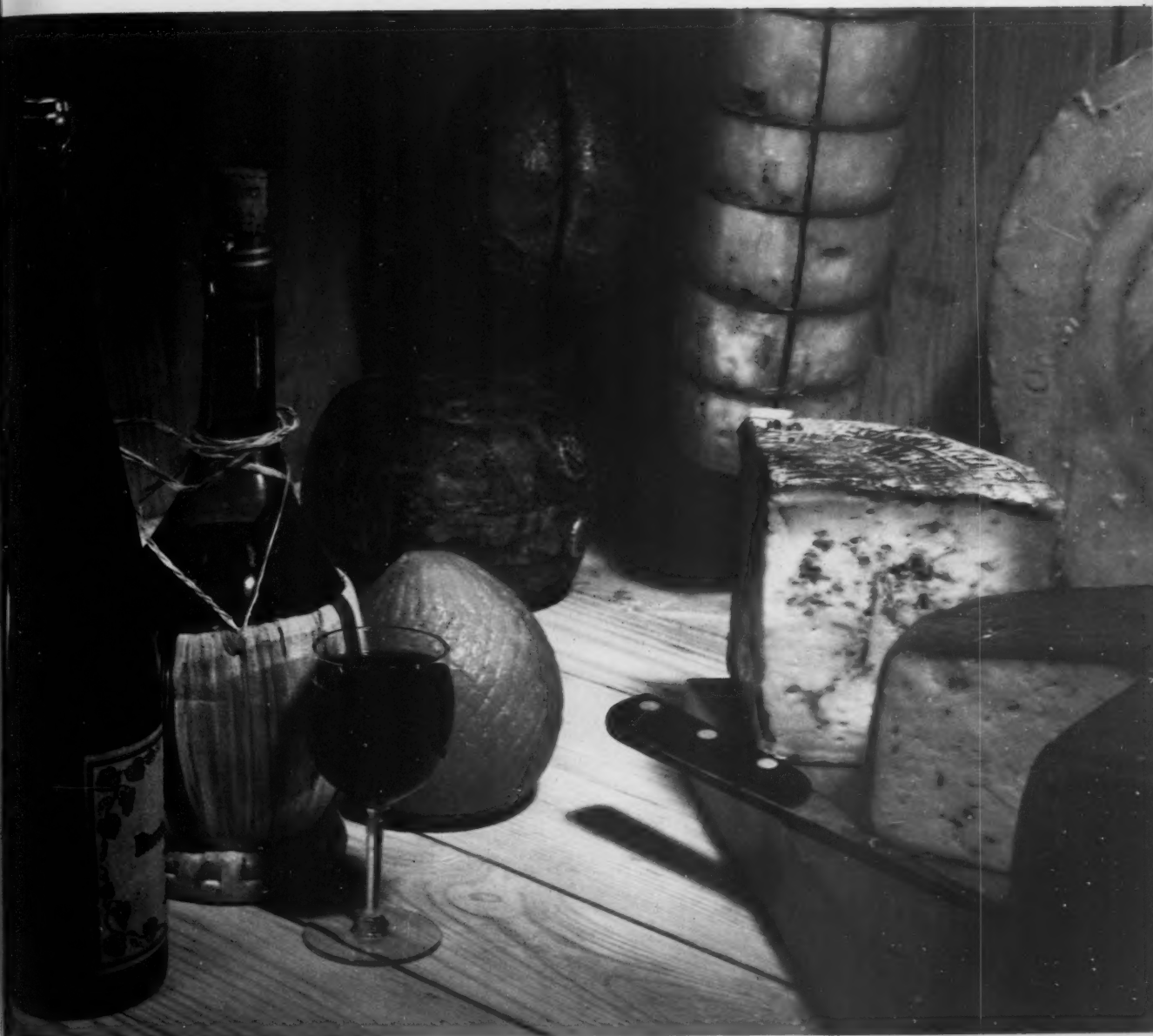
Warren's CAMEO BRILLIANT is a double-coated paper of exceptional brightness — suitable for de luxe reproduction of halftones by offset or letterpress. Cameo Brilliant is available in both dull and gloss finishes, also in Saxony finish and Falmouth finish.

Write for free booklet — "How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

[BETTER PAPER  BETTER PRINTING]
Printing Papers

This is
Harris-Cottrell
web offset



over



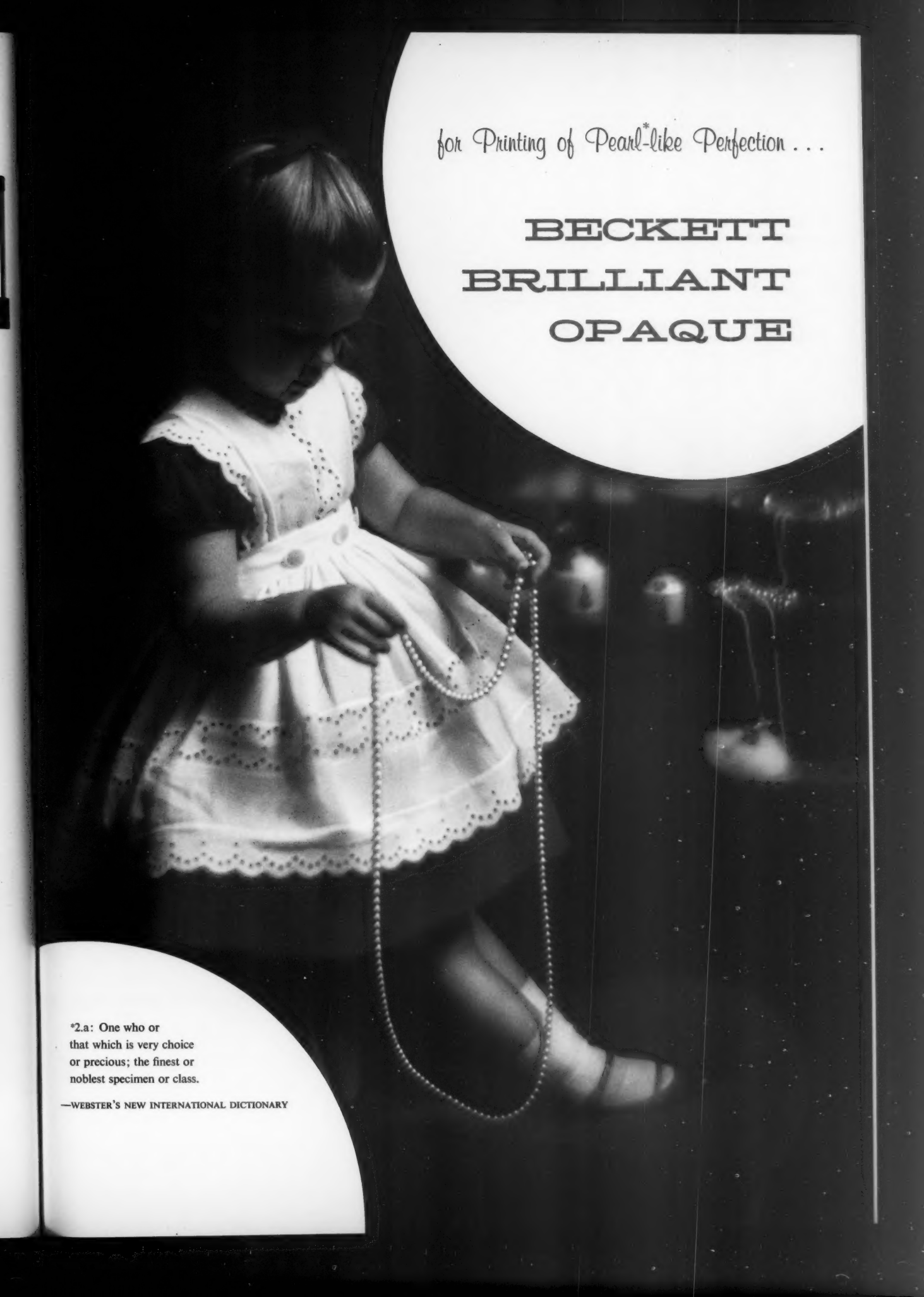
This insert was printed for us by Eastern Colortype, of Clifton, New Jersey, on their new Harris-Cottrell 22¾" x 38" five-unit web offset press, shown above. An old-line, high-quality offset house, Eastern's all-Harris pressroom has 10 presses, ranging in size from a single-color 43" x 59" to a five-color 52" x 77". When Eastern decided to add web offset, their aim was to buy a press that would match the quality of their sheet-fed work. Their choice was a Harris-Cottrell.

Perhaps a Harris-Cottrell web offset press can open a whole new field of business for *you*. Write or phone The Cottrell Company, Westerly, Rhode Island.

THE COTTRELL COMPANY
Westerly, Rhode Island

**HARRIS
INTERTYPE
CORPORATION**

*A subsidiary of
Harris-Intertype Corporation*



*for Printing of Pearl*like Perfection . . .*

**BECKETT
BRILLIANT
OPAQUE**

*2.a: One who or
that which is very choice
or precious; the finest or
noblest specimen or class.

—WEBSTER'S NEW INTERNATIONAL DICTIONARY

BECKETT BRILLIANT OPAQUE

is a titanium-filled, premium quality offset paper, noted for its sparkling-clear whiteness and its singular freedom from show-through.

Its superiority is quickly seen in the way it enhances the pigments of printed inks. Brilliant printed effects become routine. Photographs, both black and color, reproduce with fidelity; type impressions are sharp.

Because its super-whiteness is matched by its super-opacity, in many cases one weight lighter of Beckett Brilliant Opaque than of standard offset paper may be used.

Try Beckett Brilliant Opaque on your next quality job. Or, make a split run with Beckett Brilliant Opaque and any standard offset sheet, and you'll get a convincing demonstration of the superiority of this famous super-quality grade.

In addition to Vellum, it is supplied in Half-tone, High Plate and a variety of embossed finishes; in five book paper weights—50, 60, 70, 80 and 100 lb.—and in four cover paper weights—50, 65, 80 lb. and double thick. A request to your paper merchant or to the mill will bring samples to your desk.

This insert was lithographed on a 42 x 58 one-color Harris Press. The rotation of colors on the face of the insert was Yellow, Red, Blue, Black. Press speed was 4000 impressions per hour. The stock is Beckett Brilliant Opaque, Vellum finish, 80 lb.



THE BECKETT PAPER COMPANY

Makers of good paper in Hamilton, Ohio, Since 1848

THE subject matter in the West Virginia Pulp and Paper advertising insert in last month's ML had more than normal interest, particularly to opera lovers. The advertisement shows, for the first time, a color photograph, taken after much costly



planning and experimentation, of the lavishly gilded proscenium, ceiling and boxes at the Metropolitan Opera House in New York.

The photo also adorns the cover of the Met's programs this season and will be preserved as "a major means of conveying to future generations the grandeur and beauty of this famous center of American culture." (The Met will disappear in a couple years when the new auditorium at the Lincoln Center project is completed).

The striking wide-angle photo, which cost an estimated \$10,000 to achieve, was by Joe Costa, with lighting by Sylvania and technical assistance from Eastman Kodak. The advertisement is one of a series by West Virginia featuring leading American institutions, emphasizing, of course, the quality of Westvaco's line of papers.

Even if book lithography isn't your business, you must have noticed in the past year or two the really beautiful covers on paperback books, particularly the newer, more esoteric titles. Putting them all together in one place for perusal last month was the American Institute of Graphic Arts, at its New York office. Called "Paperbacks USA," it consisted of a selection of the best covers from books published between January, 1957 and September, 1959. Quite a typographic array.

"They Even Print Now on Tomatoes" was the intriguing headline on a recent story in the *Chicago American*. Tomato growers, using decals, "now print their names on the delicate skin of the tomato," the writer explained. Before you rush into printing on tomato skins, however, we'd suggest that you check first with the Food and Drug Administration. In view of recent government action involving toxic chemicals in cranberries, capons and cosmetics, it's our belief they may, possibly, want to check up before clearing the printing of advertising on tomato skins.



Herbert P. Paschel, left, ML's Photo Clinic columnist and litho consultant, receives first copy of *Four-Color Process Guide* from publisher Samuel Tankel, of Graphic Publishing Co., Inc. New volume shows how wide variety of process colors will look when printed in combination. Herb's daughter Nancy, by the way, is also in the news this month. A Long Island University co-ed, she was written up in the school paper as the lone female member of the college's production of "Mr. Roberts," with 19 male companions.

Another ALA contract was signed late last month; this one in New York. Happily for both management and labor, the agreement was achieved without recourse to a long and costly strike. Details of the wage increases and other points are reported on page 101 in this issue.



PHOTOGRAPHIC CLINIC

By Herbert P. Paschel
Graphic Arts Consultant



What's the Cost of a Darkroom?

Cost of Darkroom?

Q: We will soon be installing a darkroom in our plant. What basic equipment will we need, and about how much can we expect to invest? Our work is confined to black and white line and halftone negatives.

D.A.D., MEMPHIS

A: Along with about everything else in life "it all depends." Will your operation entail just a few line and halftone shots a day, or will your cameraman be shooting at capacity all day long? Obviously, for a "now and then" schedule you can get by with the bare necessities in their simplest form. This would include such items as sink, trays, safelights, work table, etc. But for a more involved operation you would need, in addition to the above, an illuminated inspection and clearing table, a vacuum frame, mixing and storage tanks for chemicals, etc.

To avoid developing errors some means for controlling the temperature of the processing solutions should be provided. This may mean an expensive temperature controlled sink, or a low-cost temperature controlled mixing valve. The latter item is useable only if you have a steady supply of hot water all year round and, especially in the warm months, a flow of cold water well below the minimum processing temperature (usually 68°F). Which one of these devices will be correct for you will depend upon many factors — the volume of

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

work involved; the daily and seasonal temperature variation within the plant, etc.

If the volume of negative output is high, another question is raised. Will manual processing suffice or is automatic, mechanized processing necessary or desirable? If the latter, you can expect such an installation to cost a couple of thousand dollars. With volume production you'll also have to provide adequate facilities for mixing and storing the processing solutions. This too could add up to hundreds of dollars. Using one darkroom to serve both camera and contact work often results in a bottleneck which can be solved only by providing separate facilities. This means providing additional space and duplicating such items as sink, trays, safelights, etc. Another item that sometimes results in a startling surprise is concerned with the location of the darkroom. If it is far removed from the water and drainage mains, the plumbing costs could run to astronomical figures.

As you can see, you alone can provide the answer to your question. The requirements of your operation will dictate the size, nature, etc., of the darkroom facilities. Only when these factors are known can you estimate the cost.

Shall We Try Masking?

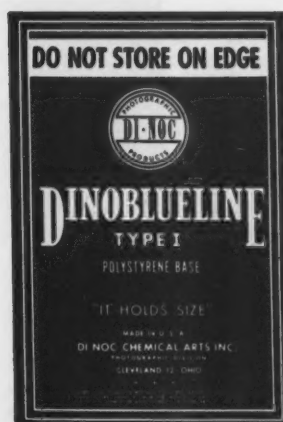
Q: We do a fair amount of color work in our shop, but have never tried any masking, frankly, we're a bit scared. Can we find practical use for masking even if we don't do it day in and day out? Is there any one masking procedure which is well suited to the beginner? We don't want to get in over our heads.

B.H., Boston

A: Masking is a means of correcting for certain deficiencies inherent in the color reproduction process. It is, basically, a means for adjusting densities so that the final printing images are in balance. You are now obviously doing this by manual correction alone. Properly used, masking will substantially reduce the amount of handwork, preserve the photographic quality of the job and, in some cases, produce results impossible or prohibitive by manual methods. Even though you do only an occasional color job it seems logical that some masking techniques could prove advantageous to you.

Since you are both confused and scared, I would suggest that you do a little reading on the principles of

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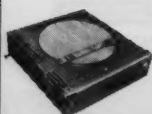
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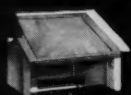
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masking and masking techniques. The following literature would give you a good survey of the subject:

Color Separation Photography (With an Introduction to Masking). Publication No. 509, Lithographic Technical Foundation, Inc.

DuPont Graphic Arts Handbook. Photo Products Department, E. I. du Pont de Nemours & Co., Inc.

Masking for Reflection Copy. Kodak Graphic Arts Data Book, Eastman Kodak Co.

Color Separation and Masking. Kodak Color Data Book, Eastman Kodak Co.

Masking Color Transparencies. Kodak Graphic Arts Data Book, Eastman Kodak Co.

Density Readings

Q: We are a trade shop and often make separation negatives to a specific density range as required by our customers. Although we work to strict tolerances and carefully check the negatives, we occasionally get complaints that the negatives are higher or lower than the range specified. According to our densitometer readings we know the negatives were correct when we shipped them. Could the density have changed by drying-out more after the negatives left our hands? Or, would a difference in humidity between our shop and the customer's alter the density?

C.A.B., San Francisco

A: Of course there is considerable difference between a "wet" and a "dry" reading. But once dry the densities of a negative will not vary noticeably with slight changes in humidity. Since your final readings are obviously made in the dry state we can rule out additional drying-out and humidity as contributing to, or causing your trouble. Densities could change with aging, but this occurs only over long periods of time and can thus also be ruled out.

The first thing you should investigate is the possibility of a defective densitometer—your's or your customer's. You can check your own instrument by using the calibrated step wedge (gray scale) supplied by the manufacturer for this purpose. Then, using the same scale, check your customer's instrument. Also check your customer's densitometer

(Continued on Page 147)

TECHNICAL SECTION



As we go to press:

LTF Meetings in Chicago Draw Record Attendance

By H. H. Slawson
Chicago Correspondent

THE Lithographic Technical Foundation's annual meeting in Chicago last month drew 190 lithographers, supplier firm representatives, printing school educators and others to the Hilton Hotel for a review of 1959 accomplishments and to lay plans for the Foundation's 36th year of service to the industry.

The attendance exceeded the previous year's meeting figure by 50 persons and was believed to be the largest on record.

Opening the four-day lithographic roundup on March 21, was a meeting of the education committee. Next day came the business session of the board of directors with election of new officers. Final two days were devoted to presentation of reports by the Glessner House research staff on progress made on the numerous projects conducted at the LTF laboratory.

Bulkeley Reelected

At the directors' meeting March 22, William H. Bulkeley of Connecticut Printers, Inc., Hartford, Conn., was reelected to a second term as president of the Foundation. Other officers chosen for their first term are:

Felton Colwell, Colwell Press, Minneapolis, vice president; Herbert Brod, Lutz & Scheinkman, New York, treasurer; and Robert Wolford, Western Printing & Lithographing Co., secretary.

Four new directors, elected to replace others whose terms have expired, are: Kurt Volk, Volk Litho Co., K. B. Priestner, Brown & Bigelow, Albert Armitage, West Virginia Pulp & Paper Co., and Norman T. Power, Stecher-Traung Litho Co.

Ralph Cole, Consolidated Litho Corp., Carle Place, New York, was renamed chairman of the Education

*(Photos of the LTF meetings
will be published next month)*

committee. Assisting him will be Harry E. Brinkman, Cincinnati Lithographing Co., who was named to the newly created post of co-chairman.

Jack Kronenberg, S. D. Warren Co., Boston, was again chosen chairman of the public relations committee.

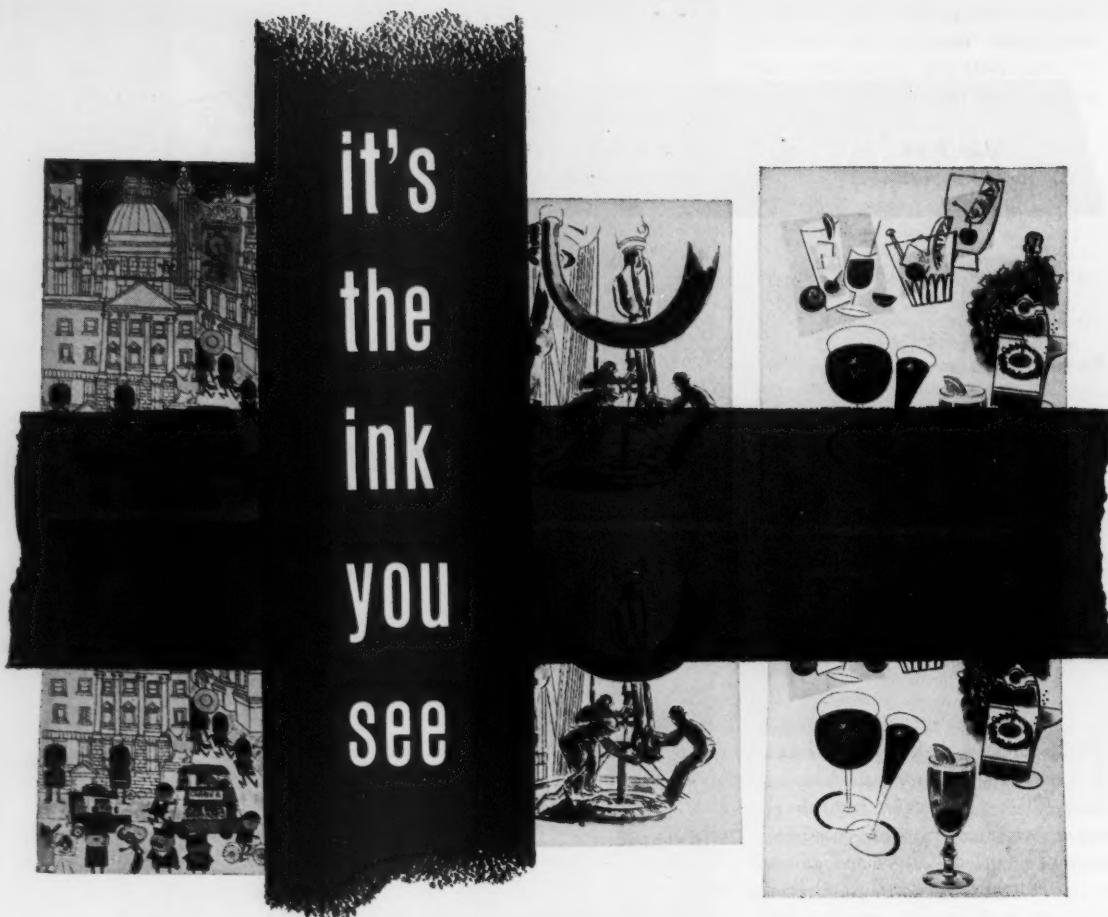
Members of the board's executive committee include all elected officers, the chairman of the three committees

and six others newly selected from the directors. As announced by William Webber, Foundation executive director, these are:

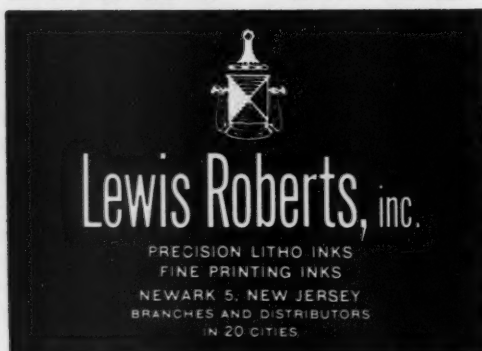
Lorne B. Campbell, Montreal Litho Co., Montreal, Can., M. J. Hoover, Sun Chemical Co., New York, Charles F. Roberts, United Printers & Publishers, Dedham, Mass., John T. Upton, E. S. Upton Co., New Orleans, George Houck, Harris-Seybold Co., Cleveland, and Earl Gray, Caspers Tin Plate Co., Chicago.

This year's budget for the Foundation was set by the directors at \$390,000, including increased sums for both the research and educational programs. On recognition of his long services as Foundation treasurer and chairman of the finance committee, George C. Kindred, who retired as treasurer, was named by the directors a "member emeritus" of the organization.

Michael H. Bruno, research director, at the opening of the research committee meetings, Wednesday, declared that 1959 "was certainly one of the most productive in the history of the LTF research department." Important progress was made on all major studies and on all the spon-



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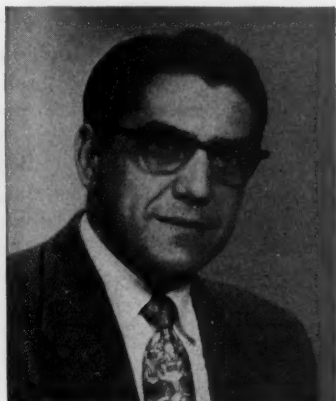
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sored research projects, he declared, adding that "there is every indication that 1960 will be equally productive, if not more so."

Other Technical Services

Among chores taken care of, in addition to the laboratory work, Mr. Bruno said, technical services on a



Michael H. Bruno

fee basis were performed for 56 companies; one technical forum and two clinics were put on; seven movie showings on paper were made; 19 seminars were conducted at Glessner House, 31 speeches or papers were given by staff members at industrial meetings and they participated on panels at 40 others.

Among the many efforts made to get the laboratory's work into the hands of the industry, five publications were prepared, also one audio-visual and five issues of *Research Progress* and two of the *News Letter*. Other "minor" activities of the Chicago staff included distribution of 653 abstracts and 1,276 pages of photocopies. Not the least of the chores was the writing of 5,500 letters during the year, at the rate of 27 a day, a task which included about 4,000 on technical matters running to 4 or 5 pages in length. Time had to be found, too, to welcome and take care of 1,105 visitors to the laboratories, many of whom had problems they wanted to talk over.

For such services as were chargeable, \$57,282 was collected and this sum, Mr. Bruno said, covered about 30 percent of the research department budget. As in past reports to

the membership, Mr. Bruno was still hopeful a way could be found to lessen this heavy burden on the research men so they could find more time to devote to their primary responsibilities of finding ways to upgrade lithography.

Improved Zinc Plates

The many research projects, both basic and applied, will definitely contribute to helping the lithographing industry maintain its leadership in technicological progress in the graphic arts, Mr. Bruno declared. One of these in particular, whose purpose was to improve the lithographic properties of zinc plates, resulted in what he termed "phenomenal" findings.

This project was conducted as a cooperative study sponsored by the American Zinc Institute, Ball Bros., Illinois Zinc Co. and Matthiessen & Hegeler Zinc Co. The laboratory work was done largely by Edward J. Martin and Charles Gramlich under the supervision of Dr. Paul J. Hartsuch, who related just what had been done. Summarizing, he listed the following six results:

1. In creep tests of zinc alloy containing titanium and copper, "it was found that the tendency of the zinc alloy to creep is very low, less than the regular zinc and comparable with aluminum."

2. In bending tests "it was found that the tendency of this zinc alloy to break when bent is almost the same as regular zinc."

3. "There is definite evidence that the zinc alloy litho plates are better desensitized than regular zinc plates."

4. A graining schedule was developed "which produces as fine a grain on zinc as is produced by the brush graining of aluminum."

5. A satisfactory process was developed for the preparation of zinc diazo "wipe-on" plates.

6. In regraining of zinc with diazo wipe-on images it was found that Nichol would remove a light-hardened diazo image from a zinc plate. On re-runs of regrained plates the old image did not show up when plates were subjected to scumming cycles.

Research staff members who followed Dr. Hartsuch on the program reported other equally significant findings and accomplishments in all six major areas of study covered by the laboratory work: being photography, color reproduction, print quality, plate making, paper, and ink and press relationships.



Paul J. Hartsuch

Other speakers included G. W. Jorgensen, Frank Preucil, E. Bernstein and Charles Borchers. Vigorous discussion by members of the audience followed each report.

Dr. Hartsuch, in one of his talks, revealed the spirit that actuates the work under way at Glessner House. "It's been an interesting year," he remarked simply but enthusiastically. "I enjoyed having a part in it."

The sessions opened March 21 with a meeting of the Education committee with Charles Shapiro, director of the education department, in charge.

New Publications

A summary report of 1959 efforts to get research results into the hands of the industry, mentioned that during the year two books were released to members and that two others on which work was completed in 1959, were mailed out during January and February of this year. Three others will be issued before the end of 1960. This total of five books this year, will, it was pointed out, make 1960 one of the very best years for the education department.

Sale of last year's two publications as well as of audio-visuals and course

material brought in approximately \$41,000 and it was expected that—"with some help from the promotion department"—the five books that will go out this year should yield an income approximately 50 percent greater than that of 1959.

This, said Ralph Cole, chairman of the education committee, vividly impresses the fact that not only is the industry getting the benefit of the research work at Glessner House but that it is bringing back money into the Foundation treasury.

Mr. Cole was recuperating at his home from a bout with pneumonia and in his place his report was presented by the LTF president Bulkeley, who continued to serve as chairman of the afternoon's meeting in the Blackstone Hotel.

Mr. Shapiro, in his comments, complained that, while considerable material has been published, the big problem still is getting people to read and apply the new information. "I haven't yet discovered how to accomplish that," he said. Some suggestions were offered by members and these were taken under advisement by the steering committee.

Among highlights of the education department's activities last year was the assistance given in getting a full, area-wide training program under way in Washington, D. C.; also work preparatory to starting another apprentice training program in Milwaukee, this spring.

Mr. Shapiro also reported that assistance was given the expanded graphic arts program of the New York City College of Applied Arts and Sciences. Some preliminary discussions have been held, he said, with lithographic groups in Denver and Salt Lake City, which may culminate in helping meet the manpower problem of these western areas. In his report, too, he told of the educational services made available to various Foundation member plants and groups throughout the country.

This year's publications, so far released, are entitled *Deep-Etch Platemaking*, and *The Sensitivity Guide*. A completely revised edition of *Chemistry of Lithography* is about ready for the typesetter, Mr. Shapiro

said and a completely rewritten text on *Halftone Photography* is almost ready for the printer. Another publication on *What the Lithographer*



Charles Shapiro

Should Know About Ink is expected to be ready for distribution during the summer.

Press Problems

Two publications on press problems have been proposed and it is possible another on gauges and instruments can be made ready for publication in 1960. Reprints of older publications are made when stocks on hand run low, but consideration is always given to the possible need for revision before the print order is placed.

Continuing, Mr. Shapiro told of the cooperation the department is giving Printing Industry of America and the Education Council on various matters of common interest. One proposal that the Foundation prepare a manual on estimating has been ruled out, as not a suitable field for a research organization, but rather one for a trade association.

Work is in progress on six in-plant training programs asked for by member companies and on training programs for sales and technical personnel of paper mills and paper trade groups.

Mr. Shapiro distributed tentative outlines he has prepared for a proposed program for training pressmen in color criticism, another proposed bulletin on contact work in litho preparatory operations and a suggested table of contents for a new,

abridged edition of the *Lithographers Manual*.

Many inquiries have been received, Mr. Shapiro said, about technical aspects of web-offset printing. Two weeks earlier he had gotten all web press manufacturers together in New York to explore the need for a text book but "no real conclusions were reached."

Spoilage Problems

A publication on spoilage problems has been proposed but this subject, the committee agreed, is well covered in existing Foundation books, such as those on platemaking, which include sections on troubles, their causes and remedies. Among other questions raised during the afternoon's discussions was how to improve the abstracts prepared by the Glessner House staff in their "leisure" moments.

In that trained personnel help increase plant efficiency, Mr. Shapiro remarked in his report, educational know-how is a priceless asset to all lithographic plants. Since some lithographers are still unfamiliar with the education department's work, he listed its five basic functions, as follows: (1) Assist plants and local groups in setting up lithographic training facilities and training programs. (2) Prepare manuscripts for the skilled craft and special subject texts and all Foundation books. (3) Design, prepare and produce training materials. (4) Produce the audiovisual demonstrations. (5) Cooperate with national or local groups in a broad variety of educational and personnel activities.

President Bulkeley, at the Thursday luncheon, talked about the large plaque which hangs in Glessner House, listing contributors to the fund which enabled the purchase of Glessner House for LTF. The plaque is in memory of E. H. Wadewitz, one of the pioneers in the research movement. Don H. Black, of Western Printing and Lithographing Co., unveiled the plaque and praised the work of Mr. Wadewitz and all the litho companies and suppliers who contributed to the support of the Foundation.★



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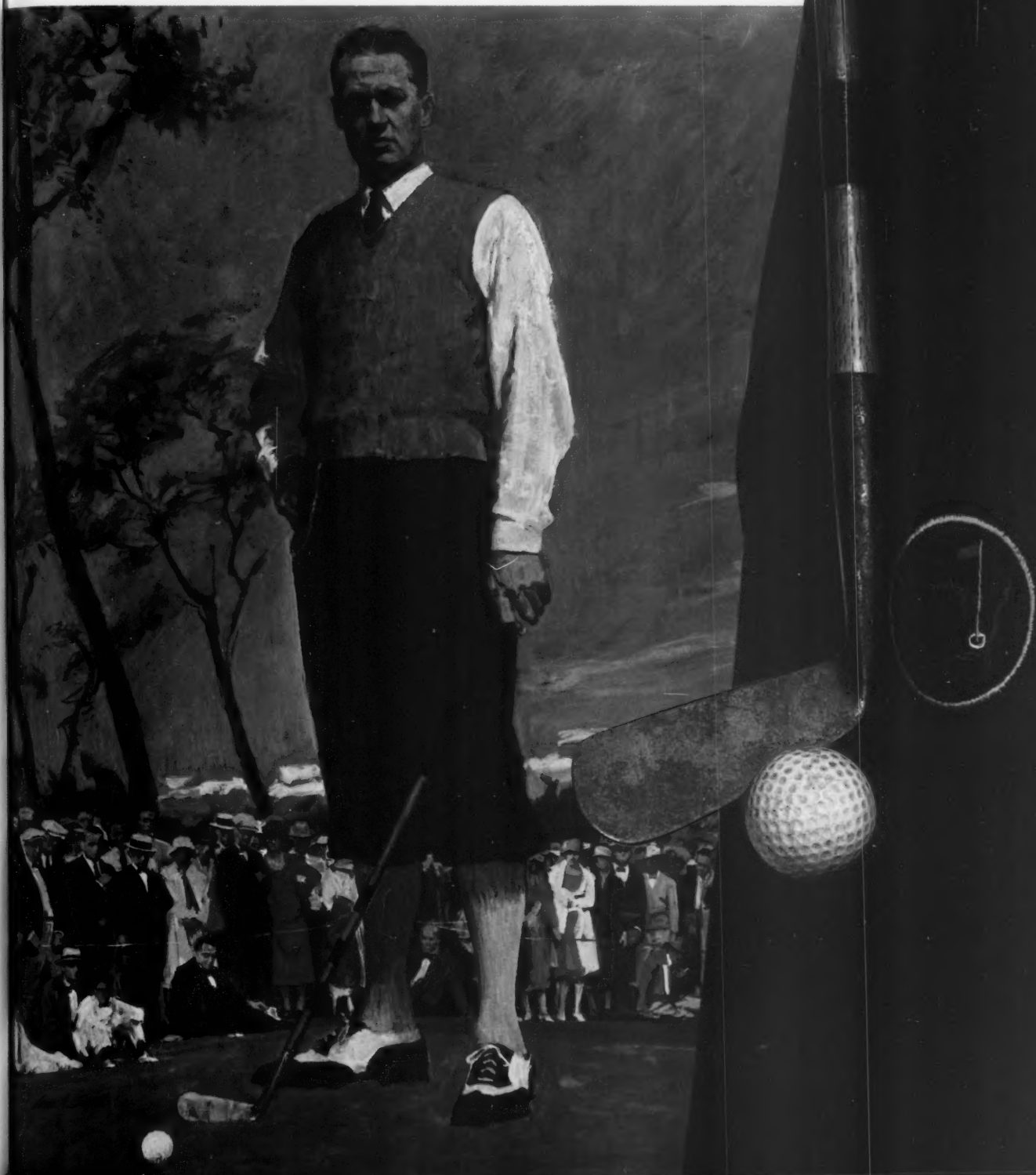


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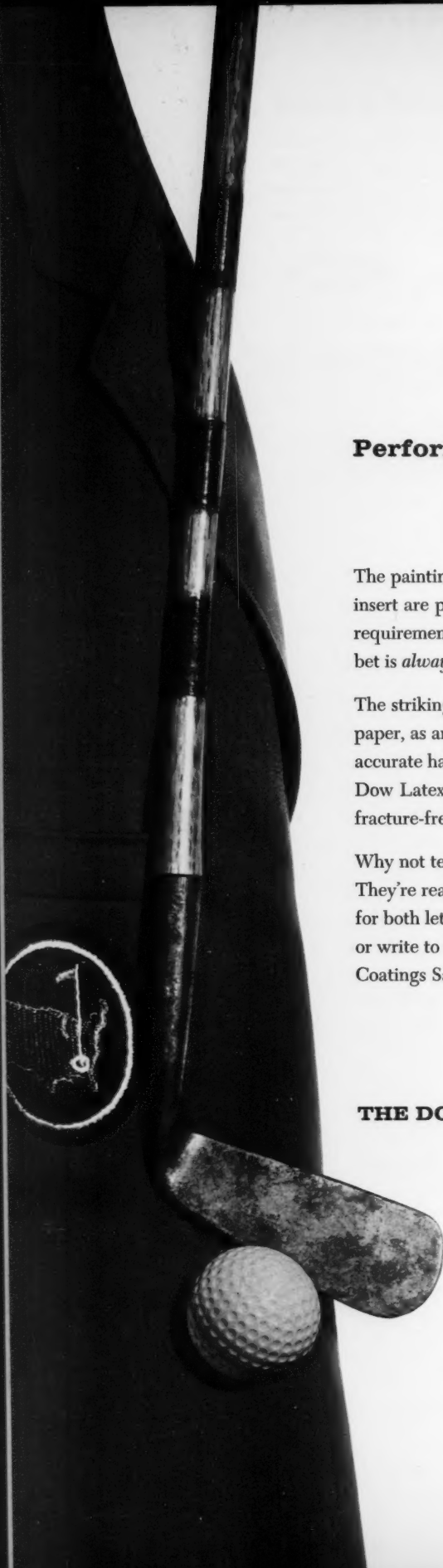
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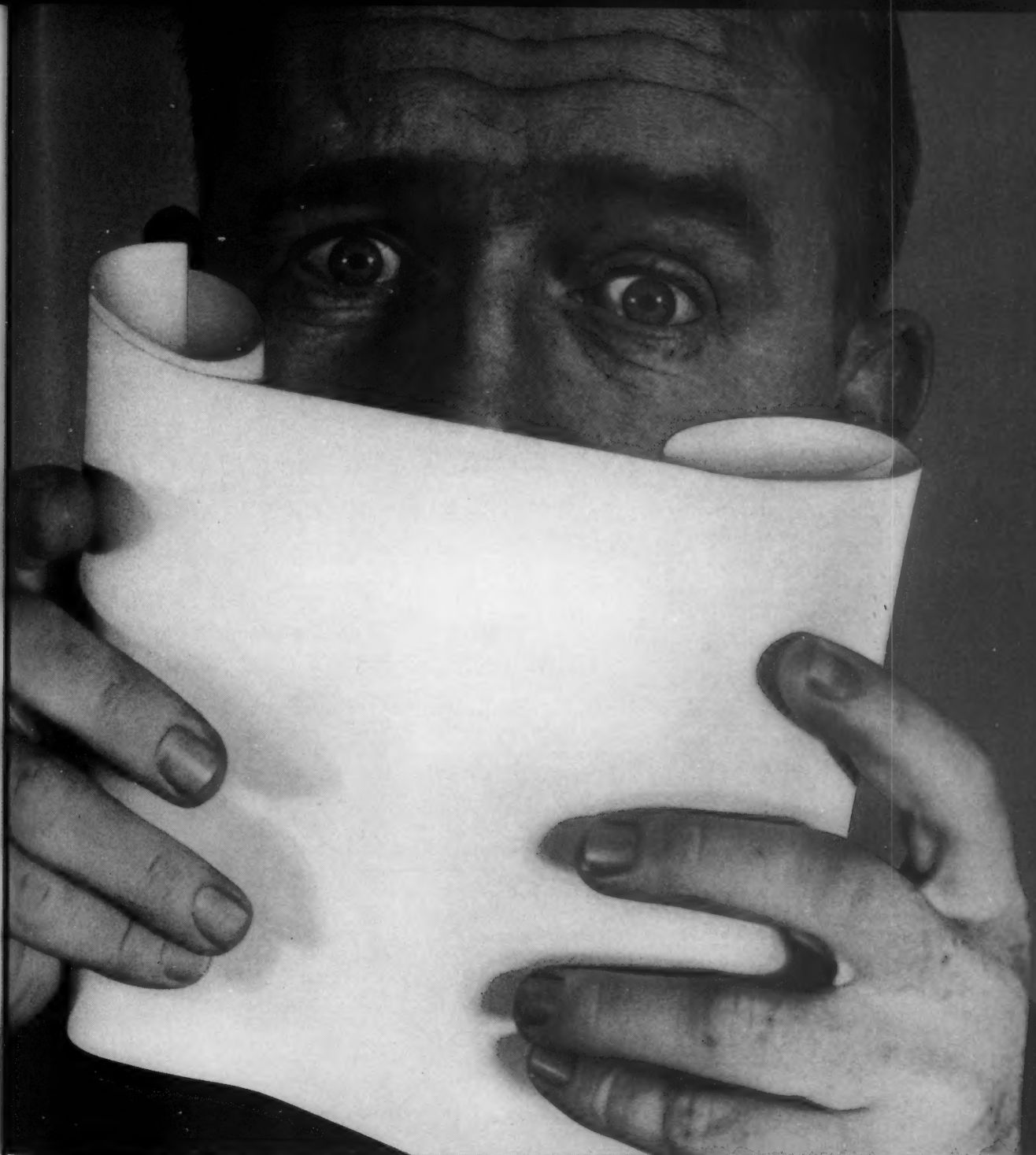
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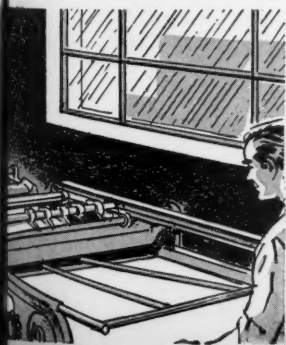
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Carpenter Paper Company

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Carpenter Paper Company

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Planographic Printing Processes

*POLYACRYLATE-COATED PAPER PRINTING PLATES. Brit. 812,508. 4/1/57-4/29/59. J. L. Beatty to A. B. Dick Co. From *Anso Abstracts*, Vol. 19, No. 6, June 1959, Abs. 771. The paper support is coated with polyacrylic acid (Polycro-437, Rohm & Haas) which is solubilized by ammonia or ammonium carbonate together with zinc, magnesium, calcium, lead or barium oxide or hydroxide, which form insoluble polyacrylates on drying, and a filler such as clay. The ratio of polyacrylic acid to filler plus metal oxide is 1:2-10 and that of metal oxide to filler is 1:2-20. 12 method and plate claims.

A LOOK AT HARD METAL PLATES, Matt Schillen. *National Lithographer*, Vol. 66, No. 8, Aug. 1959, pp. 21-2, 55, 3 pages. Polymetallic plates have advantages in sharpness, tone quality and resistance to abrasion; but can give trouble in chemical control and ink-water balance. Specific suggestions are given on these points. This is carried out for certain commercially available plates, including: Lithure, Lithure Aluminum, Lithengrave, and Aller.

KODAK EKTALITH PROCESS. Herbert P. Paschel. *Photo Methods for Industry*, Vol. 2, No. 9, Sept. 1959, p. 22, 1 page. Brief

story on platemaking for short-run offset duplicating based on the Kodak Verifax photo duplicating process. The sensitive plate material is fast enough to be used directly in a camera if desired.

NEW PRESENSITIZED PLATE. Herbert P. Paschel. *Photo Methods for Industry*, Vol. 2, No. 9, Sept. 1959, pp. 20, 22, 2 pages. Algraphy in Britain has introduced a plate with exceptional press durability, claimed to have advantages over the usual diazo presensitized plates. The coating is a light-sensitive resin with high ink receptivity, greater toughness, greater thickness, withstands wear better (runs of 100,000 obtained). Base metal is anodized aluminum. It is available only in duplicator sizes at present.

PRESSMAN MUST KNOW CAUSES OF LITHO PLATE BLINDING. George M. Halpern. *Inland and American Printer and Lithographer*, Vol. 143, No. 6, Sept. 1959, pp. 68-9, 86, 3 pages. Early plate blinding is usually a fault of faulty platemaking. Some specific causes of poor platemaking are given. Abrasive materials in ink or paper coating can cause late blinding. Poor plates should not be run; but should be replaced. L.T.F.'s Nichol treatment helps preserve deep-etch plate images.

Paper and Ink

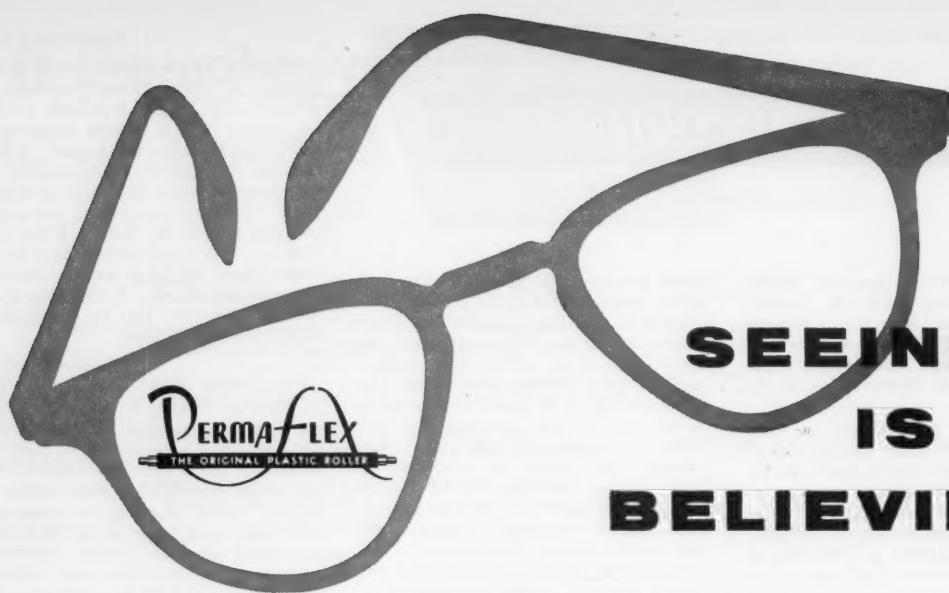
*METHOD FOR MEASURING THE RUB RESISTANCE OF PRINT. British Standards Institution. *Brit. Stand.* 3110:1959, 2 Park St., London W1, 4a. Details are given of three types of instruments which can be used for the test: (1) A reciprocating arc instrument available from Ault & Wiborg Ltd.; (2) the Patra rotary instrument, available from H. W. Wallace & Co., Ltd., Croydon; (3) a hand reciprocating instrument, details of which can be obtained from Thomas Hedley & Co. Ltd. From *Printing Abstracts*, Vol. 14, No. 6, June 1959, Abstract No. 1988.

*OUR PAPER. Anon. *Graphia*, Bern, Vol. 38, 1959, pp. 16-9 (in German). The influence of paper-making conditions and materials on the properties of paper of interest to the printer, e.g., opacity, surface, sizing, smoothness, volume, whiteness, picking, fluffing, strength, absorption and dimensional stability is shown in tabular form. Raw materials, beating, speed of paper machine, calendaring and moisture affect these properties. From *Printing Abstracts*, Vol. 14, No. 6, June 1959, Abstract No. 1976.

*INFLUENCE OF LIGHT, WARMTH AND MOISTURE ON THE DRYING OF PRINTING INKS. Hostmann-Steinberg. *Drucker*, No. 35, Mar. 1959, p. 7 (in German). IG Druck u. Papier, Stuttgart, Rote Strasse 2A, Germany. Heat accelerates oxygen uptake; excessive humidity retards it. However, too dry air does not produce a good effect on the binding of the ink. Delivery of fresh prints to form high piles makes air access difficult, so that the ink often dries more rapidly at the edges of the sheet than at the center. Daylight considerably accelerates drying. The papers and boards used for printing also influence the drying time. From *Printing Abstracts*, Vol. 14, No. 6, June 1959, Abstract No. 1942.

DRIERS IN PRINTING INKS. K. Hanish. *The Litho-Printer*, Vol. 2, No. 7, July 1959, pp. 4-5, 7, 3 pages. Metals are the active ingredients of driers for printing inks. Of a wide range of metals which have drying effects, cobalt, magnesium and lead are most effective. Normal quantities of active ingredients to be added are given for these metals. Variations from these can be due to the pigment or dye content of the ink or various additives. Other aspects of drier usage discussed include paper, over dosage, and odor.

METHODS OF USING THE I.G.T. PRINT TESTER FOR PREDICTIONS OF PROPERTIES OF PULP, PAPER AND COATING IMPORTANT IN THE PERFORMANCE AND QUALITY OF PRINTING PAPERS. A. Glassman. *Southern Pulp and Paper Manufacturer*, Vol. 22, No. 9, Sept. 10, 1959, p. 121, 1 page. (Abstract of a paper given at the 10th Testing Conference, TAPPI, Portland, Ore., Aug. 17-21, 1959). Paper outlines methods developed by Donnelly to predict: 1. Show-through. 2. Letterpress pick. 3. Offset performance with respect to pick. 4. Impression tolerance. Tests with the I.G.T.

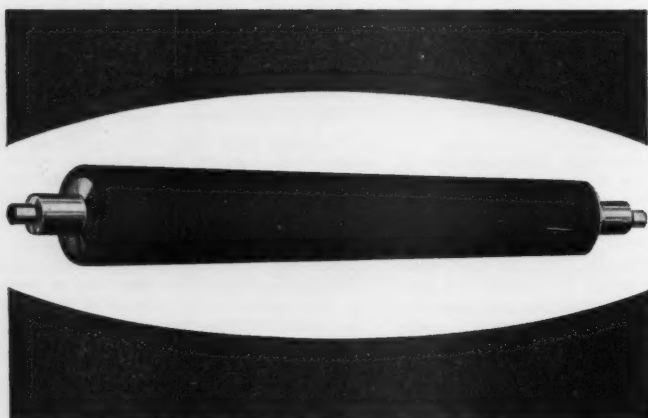


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correlated with actual press results better than some TAPPI tests.

LITHOGRAPHIC FLUORESCENT INKS. Anon. *Harris Impressions*, No. 108, Aug. 1959. Brief tips are given on printing Day-Glo inks by lithography.

PAPER: BOND PAPERS. William H. Bureau. *Graphic Arts Monthly*, Vol. 31, No. 9, Sept. 1959, pp. 48, 50, 2 pages. Bond papers are made from either all-chemical wood pulp, or a mixture of that with rag. Necessary properties include withstanding rough handling, erasure, folding, filing, typing, pen and ink writing. The ingredients and making of such papers are described and the grades available listed and described.

OPACITY: KEY TO SOME PAPER PROBLEMS. Charles V. Morris. *Offset Duplicator Review*, Vol. 9, No. 9, Sept. 1959, pp. 28, 48, 50, 3 pages. Lack of opacity leads to show-through and is related to strike-through. Various improvement in opacity are discussed. Tables list data on opacity characteristics of various papers.

PROGRESS OF TODAY'S OFFSET PAPERS. John Kronenberg. *National Lithographer*, Vol. 66, No. 10, Oct. 1959, pp. 50, 103-4, 3 pages. (Abstracted from a talk at Litho-show and Forum, Lithographic Division, New York Employing Printers Assoc., May 2, 1959). The use of pigment in paper coatings has improved lithographic paper printability. The evolution of these coatings is given in a seven step list. Six different methods of applying coatings are given. Other improvements mentioned are: beta ray gauges for thickness and weight, stock metering devices, moisture control, inspecting and sorting equipment.

CHANGES IN AIR HUMIDITY AND THEIR INFLUENCE ON PAPER AND INK IN THE LITHOGRAPHIC PROCESS. R. Muller. *Der Polygraph*, 7-1959, April 5, 1959, pp. 09-012, 4 pages (in German).

PROBLEMS OF MULTI-COLOR PRESS OFFSET WET-ON-WET PRINTING. Anon. *Der Polygraph*, 18-1959, Sept. 20, 1959, pp. 024, 893, 2 pages (in German).

Lithography—General

"KOMOTRON" ELECTRONIC CONTROL FOR OFFSET PRESS. Mitsuru Okozaki. *Asian Printer*, Vol. 2, No. 2, 2nd Quarter 1959, pp. 48-9, 2 pages (in English). The Komotron uses photoelectric cells and electronic circuitry to run continuous checks on press operations. Different units function as follows: "O" checks feeding past stops; "F" checks register marks; "D" checks feeding of doubles; "S" checks side guide operation; "P" controls trip; "M" controls damping by detecting the quantity of water on the plate; and "L" checks water level in the fountain. Combinations of functions are possible.

THE FUTURE OF THE PROCESSES: LITHOGRAPHY. Paul Lyle. *Proceedings of the 9th Annual Conference of the Research and Engineering Council of the Graphic Arts Industry*, New York City, May 18-20, 1959,

pp. 72-8, 7 pages. Past growth of lithography is cited, together with some speculation on the continuance of that growth. Continued growth will be related to the progress in areas where lithography has a disadvantage. Some items discussed in this connection include: jurisdictional problems with labor, cost of makeready related to short and long runs, color or black and white illustrations, and proofing. Lithography has advanced more rapidly technologically than other processes in the past 15 or 20 years. Other advantages are cited, as well as a list of disadvantages. Competition between printing products and other products for the users money is discussed.

B P MACHINERY SPECIFICATION SURVEY. 7. SMALL OFFSET. Anon. *British Printer*, Vol. 72, No. 7, July 1959, pp. 100-4, 106, 6 pages. Conclusion of a two-part survey of single color machines available in Britain. Specifications and illustrations of presses up to 18½ x 24½ in. size from 12 suppliers.

SAFETY IN THE PRESSROOM. Roy P. Tyler. *National Lithographer*, Vol. 66, No. 8, Aug. 1959, pp. 15-6, 89, 3 pages. Some items discussed include: guards on presses, electrical controls, handholds, railings, clothing around the press, sudden noises, first aid, and good housekeeping. Good safety tips are given on all of these points.

GOOD MAKEREADY SAVES TIME. Edward Kidby. *National Lithographer*, Vol. 66, No. 8, Aug. 1959, pp. 18, 52, 2 pages. Specific suggestions for packing plates and blankets for a four-color run on a two-color press; and on mixing ink and supplying it to the fountain.

***LITHOGRAPHIC PROGRESS AND PAPER PROBLEMS.** M. H. Bruno. *Paper Trade Journal*, Vol. 143, No. 34, Aug. 24, 1959, p. 34, 1 page. Excerpts from a talk to the Salesmen Association. Major advances in the past two years are: 1. Improvement in quality of color reproduction. 2. Swing to use of aluminum plates. 3. New dampening systems. 4. Tremendous growth of web-offset. These are discussed. Increased use of the LTF evaluation services by paper mills is an encouraging indication of their recognizing the advantages of a better understanding of the needs and requirements of the process.

OFFSET BLANKET DEFECTS AND SOME REMEDIES. Anon. *Lithographer and Offset Printer*, Vol. 55, No. 8, Aug. 1959, pp. 17-8, 2 pages. A list is given of 23 different terms applied to blanket defects, mostly with the source of the defect identified. In some cases where such are possible, precautions to avoid these defects are also given.

WHAT YOU SHOULD KNOW ABOUT PACKING PAPERS. Anon. *Modern Lithography*, Vol. 27, No. 9, Sept. 1959, p. 62, 1 page. A study of packing paper practice at the plant of Empire Color Lithographers shows specialized storage arrangements for papers 0.002, 0.003, 0.004, 0.005, and 0.010 is kept handy for the presses. Other thicknesses are obtained by combining two or more

sheets. Special packing sheet is preferred over ordinary stock. Apparently there are two schools of thought on which way of the cylinder the packing paper grain should run. Two suppliers of specialized packing paper are listed.

CLEANLINESS OF IN-BETWEEN COLORS. Paul J. Hartsuch. *Modern Lithography*, Vol. 27, No. 9, Sept. 1959, pp. 82, 85-6, 89, 171, 173, 6 pages. From a talk delivered at the 11th Annual Meeting of the Technical Association of the Graphic Arts, Inc., Rochester, N. Y., June 15-17, 1959. Author's Abstract: A study of process inks has shown that the cleanliness of the in-between colors (greens, oranges, reds, violets and blues) is a function both of the hue and the cleanliness of the process inks. A table is given which will predict how a change in the hue or the cleanliness of a particular process ink will affect the cleanliness of the in-between colors.

For example, the cleanliness of the magenta and the cleanliness of the yellow determine the cleanliness of the reds and oranges made with them rather than the hues of either ink. But the hue of any fairly clean magenta is responsible for the relative cleanliness or dirtiness of the blues and violets made with it, assuming that the same cyan is used in each case.

It is possible to arrive at these conclusions from reflection density measurements of proofs of the process inks and the in-between colors made with them. Several examples are given to illustrate these points.

INK PILING ON ROLLERS. (IN "PRODUCTION CLINIC"). Frank Arbolino. *Modern Lithography*, Vol. 27, No. 9, Sept. 1959, pp. 101, 161, 2 pages. Answers to a number of questions on the subject. Water-logging or emulsification is the most common cause of ink piling on rollers. Among the causes which are discussed and remedies offered are: forms requiring very little ink; wrong method of feeding ink to rollers; failure to shorten the ink sufficiently. It is suggested that the pressman familiarize himself with the appearance of the inking rollers when they are feeding ink properly.

WEB-OFFSET COMES OF AGE. Hy Safran. *Graphic Arts Monthly*, Vol. 31, No. 9, Sept. 1959, pp. 68, 70, 74, 76, 78, 5 pages. For long run weekly magazines, web-offset has some advantages, such as: flexibility in color, positioning and reduction or enlargement of copy at minimum costs. Simplicity and speed of makeready mean maximum flexibility in setting deadlines. A new Harriss-Cottrell 10-color web-offset press is being added to the three older web-offset presses in the Safran plant. Other information is given on the Safran plant and the quality of work that is being done there on web-offset.

CRABTREE'S TWO-COLOR 'COUNTS.' Anon. *Printing World*, Vol. 165, No. 5, Sept. 9, 1959, pp. 127, 152, 2 pages. A most interesting appearing offset press incorporating several new features: A hydraulic tripping system controlled from a selector panel operates manually or automatically;

a drum-type inking arrangement; a seven roller dampening system; electrically linked guards; extensive use of ball and roller bearings. Sheet size is 26 x 39 in. and speed 10,000 iph. The illustration shows an unusual press arrangement.

MORE LIKE OFFSET THAN LETTERPRESS. J. W. Rockefeller. *Printing Magazine and The Offset Printer*, Vol. 83, No. 10, Sept. 1959, pp. 69, 72, 2 pages. (One of a series.) Wrap-around plates are more likely to be used successfully by offset printers than by exclusively flatbed letterpress printers because the process is more like offset than letterpress. A general discussion of wrap-around plates printed direct or (dry) offset, depth of etch requirements, availability of plates and presses, plastic plates, gelatin relief plates, etc.

THE HOW AND WHY OF CARTON LITHOGRAPHY. CHAPTER 12. DESCRIPTION AND INTRODUCTION TO LITHO PLATES. John Jachimiec. *Boxboard Containers*, Vol. 77, No. 801, Sept. 1959, pp. 39-41, 3 pages. A comparison and evaluation of the performance of lithographic plates used on folding cartons. Metals, graining and coating are discussed. Surface, deep etch, bi-metallic and pre-sensitized plates are described and their characteristics discussed.

THE NEXT TEN YEARS IN LITHOGRAPHY. Michael H. Bruno. *Lithographers Journal*, Vol. 44, No. 6, Sept. 1959, pp. 10-12, 57, 4 pages. Predictions are based on what is in research now and will be in general use in six to ten years. Some advances of the past few years are cited and the need for time and persistence shown. Big changes are expected in dampening, and the Mullen (parchment covered roller) and Dahlgren systems are described, and some of their background given. Emulsion inks which will not require a dampening system may now be possible. Ink distribution systems are due for redesign as inks and dampening systems change. Blankets are discussed and needed improvements noted, and the possibility of their elimination by return to direct lithography considered. Faster drying inks and truer process colors should come. Paper changes should bring less susceptibility to change in humidity, and more brilliant whites. Plates will be presensitized or precoated, longer running and on purer metals. Continuous tone may come. Electrostatic platemaking methods can become important. Other phases of lithography expected to grow are: electronic color separation, phototypesetting, camera color composing, web printing, automation in various forms, control of print quality. Research is the key to the future.

CORRECT OFFSET PRESS PACKING WILL REDUCE AMOUNT OF WEAR ON LITHO PLATE. Anon. *Printing Production*, Vol. 89, No. 12, Sept. 1959, p. 74, 1 page. "An error of .002" can ruin quality, run up lost time, produce a lot of waste, and finally spoil the plate." Proper method of packing a press is given briefly.

METAL DECORATING BY LITHOGRAPHY. Henry B. Ryan. *Inland & American Printer*

and *Lithographer*, Vol. 143, No. 6, Sept. 1959, pp. 37-9, 3 pages. A well illustrated story on metal decorating as done by J. L. Clark Mfg. Co. in two plants (Rockford, Ill. and Lancaster, Pa.). Product is carried from design and art through to finished item in integrated plants. Facilities are described.

HOW TO LAY OUT OFFSET PRESSROOM. Charles W. Latham. *Inland and American Printer and Lithographer*, Vol. 143, No. 6, Sept. 1959, pp. 50-2, 3 pages. Several press layouts are shown with various positions for delivery in relation to windows, aisles, etc. Space allotted depends upon type of press, kind of work, pressroom turnover and other conditions. Good planning of details can make a real difference.

MODERN LITHOGRAPHIC PLANT SAFETY. Walter R. Smith. *Inland and American Printer and Lithographer*, Vol. 143, No. 6, Sept. 1959, pp. 48-9, 2 pages. Some specific suggestions are given on safeguarding life, limb and health of employees in platemaking department and pressroom.

NEW OFFSET DEVELOPMENTS. Charles Shapiro. *Modern Lithography*, Vol. 27, No. 10, Oct. 1959, pp. 52, 54, 135, 137, 4 pages. From a talk at the 40th annual convention, International Association of Printing House Craftsmen, New York, Sept. 7, 1959. Recently adopted or growing techniques mentioned include contact screens; autoscreeen films; masking; electronic scanning; platemaking advances in several forms all leading to finer grain or no grain and less water and longer runs; wipe-on coatings and brush graining. For the future, the author brings in recent LTF work on process color ink standardization, on continuous tone lithographic printing, and on newer processes getting away from the grease-water relationship and permitting multi-color printing from one plate.

TIPS FOR THE PRESSMAN. Jack E. Spencer. *Modern Lithography*, Vol. 27, No. 10, Oct. 1959, pp. 53, 55, 133, 135, 4 pages. From a talk at the 40th annual convention, International Association of Printing House Craftsmen, New York, Sept. 8, 1959. A discussion of recent and forthcoming improvements in offset presses. Some items mentioned are improved sheet transfer with cam operated grippers; low pressure large volume air blower sheet control; side-guide non-register signal; continuous feeders; double deliveries; and pre-registered plates. For the dampening system, author mentions paper dampener roller covers, and the Mullen and Dahlgren dampening systems. Web offset is also mentioned.

THE HOW AND WHY OF CARTON LITHOGRAPHY. CHAPTER 13. SURFACE AND PRESENSITIZED PLATES. John L. Jachimiec. *Boxboard Containers*, Vol. 77, No. 802, Oct. 1959, pp. 37-9, 3 pages. Preparation procedures are given for the surface plate and the presensitized plate. Surface plates are simple to make and offer fine reproduction. Presensitized plates are sensitive to abrasion but have advantages which lead to their use in carton lithography, some in production, some in proofing prior to production runs.

FUTURE PROBLEMS IN MAP REPRODUCTION. Karl-Heinz Meine. *Der Polygraph*, 1-1959, Jan. 5, 1959, pp. 13-15, 3 pages (in German).

COMMON SETTING AND OPERATING FAULTS ON OFFSET PRESSES. S.H.H. *Der Polygraph*, 14-1959, July 20, 1959, pp. 017-018, 2 pages (in German).

***STATIC ELECTRICITY IN PRINTING.** L. Young. *Litho-Print*, Vol. 2, No. 3, Mar. 1959, pp. 11-2. The causes and prevention of static electricity are briefly discussed. From *Printing Abstracts*, Vol. 14, No. 6, June 1959, Abstract No. 2170.

LAWS LIBERALIZED ON PRINTING ILLUSTRATIONS OF STAMPS, MONEY AND BONDS. Anon. *American Pressman*, Vol. 69, No. 7, July 1959, pp. 6-8, 3 pages. An article, prepared by the U.S. Secret Service, Treasury Department, explaining what is permissible under Public Law 85-921, 85th Congress approved by the President on Sept. 2, 1958.

WHAT YOU SHOULD KNOW ABOUT MAGNIFIERS. Axel Lundbye. *Gravure*, Vol. 5, No. 8, Aug. 1959, pp. 23-4, 26, 52-3. First of two parts. Magnifiers and how they work are described briefly with the aid of diagrams and formulae. A Magnifier Selector Chart shows what standard lenses are available in various lens diameters and powers.

SIMPLE TESTS FOR IDENTIFYING TRANSPARENT FILMS. C. L. Blair. *Flexography*, Vol. 4, No. 6, July-Aug. 1959, pp. 21-3, 60, 4 pages. Simple tests are given, most of which can be performed on an office desk. Tear, burning and other tests are described, and a chart aids in identifying materials.

FROM PAPER DOLLS TO PUSH BUTTONS. Warren L. Rhodes. *New England Printer and Lithographer*, Vol. 22, No. 7, Aug. 1959, pp. 58-9, 2 pages. Taken from a talk given before the Boston Litho Club and the Boston Club of Printing House Craftsmen. The author points out that the printing industry's big advances in the last few years have not been so much in automation as in mechanization, standardization and control. Some examples are cited.

HOW'S YOUR RESEARCH BUDGET? J. Homer Winkler. *Modern Lithography*, Vol. 27, No. 10, Oct. 1959, pp. 59-60, 125-8, 6 pages. From a talk at the PIA convention, New York, Sept. 7-11, 1959. Discussion of advances between the 1950 and 1959 Graphic Arts Expositions. A few of the more recent are mentioned. Certain pressures for advancement are cited, including the entry into the graphic arts machinery and supply industry of companies formerly outside—having large, well-equipped research laboratories and sizeable research budgets; such as DuPont, R.C.A., Fairchild, G.E., 3M, Dow and others. The industry is urged to: 1. Assign someone to keep informed on new developments. 2. Organize to move swiftly. 3. Employ technically trained personnel. 4. Plan for size.

(Continued on page 147)

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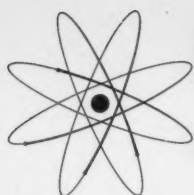
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ATOMS FOR PEACE, U.S.A., first book of its kind, lithographed from plates of Alcoa Aluminum. A unique volume published recently by the United States Atomic Energy Commission surveys our country's peaceful atomic role with striking clarity and color. Produced by Buck Printing Company from plates of Alcoa® Aluminum, it's a superb piece of offset lithography. Buck switched to aluminum plates twenty years ago. Douglas F. Reilly, president, tells why . . . on the next page. **Aluminum Company of America**





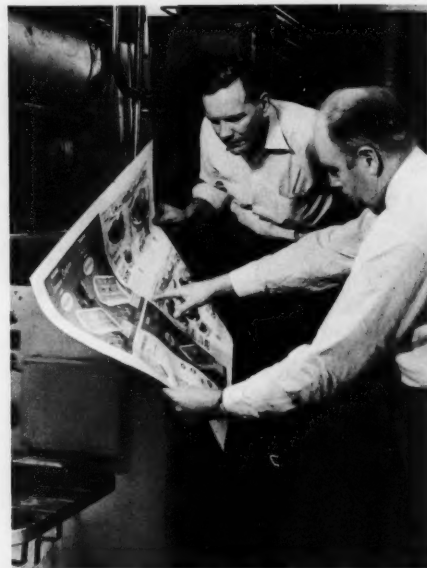
BUCK prints new AEC book on plates of Alcoa Aluminum

Compile, write and publish a book that will encompass what our country is doing about the peaceful application of atomic energy . . . and tell it with interest and color. That was the job assigned Arthur D. Little, Inc., famous Boston engineering-research firm, by the Atomic Energy Commission.

PRINT QUALITY NEEDED—Only a top printer with complete facilities and diversified experience would be good enough. The Little organization chose Buck Printing Company, 107-year-old Boston firm. One measure of Buck quality is its exclusive use of lithographic plates of Alcoa Aluminum.

WORLD-WIDE CIRCULATION—A big subject—and a big printing job. Under the direction of Editor John F. Hogerton, it grew to 180 pages, with 200 photographs and seven 4-color inserts. Three thousand copies were presented to delegates of 67 nations represented at the Second United Nations International Conference on Peaceful Uses of Atomic Energy at Geneva, Switzerland. More than 6,000 copies went to research centers in the U.S.

WHY BUCK USES ALUMINUM PLATES—Douglas F. Reilly, Buck's president, states, "Twenty years ago, we had to make a fast decision about lithographic press plates. Average runs were increasing by leaps and bounds, but quality didn't compare with our letterpress work. We needed better quality lithography and plates that would stand up on long press runs."



"Aluminum runs cleaner and is easier to control," says Douglas F. Reilly, president of Buck Printing Company, shown (right) with Walter Cadogan, press superintendent.

"We threw away our zinc plates twenty years ago"

BUCK TESTED—ALUMINUM WON—"Our pressroom foreman recommended aluminum plates. He said that aluminum works cleaner on the press, which would cut spoilage. This meant cost savings. So we converted one of our twelve presses to aluminum. After four months of testing, we threw away all our zinc plates. We've been using aluminum ever since."

MILL FINISH PLATE INTRODUCED—"In 1954, Paul Adams, of John Stark Laboratories, introduced a new type of aluminum plate developed by Alcoa. This plate, to be used only once, solved the problems of kinks and bends during the photocomposing operation. For the last three years we have also used other aluminum plates for certain work with great results. Again, we were able to cut costs and speed the flow of rush orders."

MOST PRINTERS USE ALUMINUM PLATES—Mr. Reilly, recently elected president of the Graphic Arts Institute of New England, votes with the majority. A recent survey indicates that 80 per cent of the country's top lithographers have switched to aluminum plates. Aluminum takes a fine, sharp, deep grain . . . permits a finer screen . . . requires less water, ink and pressure . . . gives clean, sharp impressions with good color "punch" on longer runs. There are sizes and types for every job—surface, deep-etch, presensitized, wipe-on, bimetallic and trimetallic.

Write for Suppliers—Lithographic plates of Alcoa Aluminum are available through reliable manufacturers and suppliers. Let us send you a list of these suppliers and our new folder about aluminum plates. Write ALUMINUM COMPANY OF AMERICA, 1851-D Alcoa Building, Pittsburgh 19, Pa.



Raymond Faulkner, platemaking superintendent, inspects the craftsmanship of Platemaker Walter Nims. They say aluminum's fine grains permit better dot structure.



Look for this label . . .
it's your guide to the
best in Aluminum value

LITHO CLUB NEWS

Washington

Consider Printing Automation

A. N. Spence, Director of Publications, U. S. Navy, presented a controversial topic at the March meeting of the Washington Litho Club. His Topic was "Can Printing Be Automatic." In his talk he showed how the Navy has applied automation to printing and the various results.

The board of governors of the club has passed a resolution recommending to its delegation to the NALC convention in Boston that it agree to an increase in the dues of each

member to the national association to \$3 a year and that it approve the establishment of a permanent secretary and headquarters.

New members are Allen H. Kay, Graphic Arts Press; George H. Ondusko, Judd & Dutweiler; and Kenneth C. Walters, Haynes Lithograph Co. New associate members are Harry A. Finchum Jr., J. D. Leonard and Thomas L. Washington.

The club will hold its sixth annual oyster roast at the Moose Lodge, College Park, Md., April 23. Reservations may be made through John J. Laverine, 4200 Cathedral Ave., N.W., Washington.



President's Message

By Fred A. Fowler

President, National Association of Litho Clubs

THE future of the National Association of Litho Clubs rests in the hands of our associated Clubs. I believe every Club understands the need for a permanent officer and a permanent headquarters. I don't believe the amount of increase in per capita tax will influence the vote at the Boston convention. I believe the thought uppermost in everyone's mind is not *whether* we should move in this direction, but *when*!

The questions facing the NALC are profound. We have a solid organization but we lack a concentrated source of assistance to member clubs. There are two reasons for this:

1. Lack of spare time by the elected NALC officers to promote and fulfill the objectives of the NALC.
2. Lack of revenue to cover the current and future obligations of a greatly enlarged organization—from seven clubs with 1,000 members to 34 clubs with 5,000 members, in less than 14 years.

(Continued on Page 93)

Baltimore

Visit Crown Plant

The educational feature of the March meeting of the Baltimore Litho Club was a visit by the members to the newly completed plant of Crown Cork & Seal Co., Baltimore.

New members of the club are George A. Rahnis, Parker Metal Decorating Co., and Marvin Orfuss, Superior Composition Co.

The club's annual oyster roast was held March 26, at the Valley Country Club, Towson, Md.

Chicago

Paper Problems Covered

The Chicago Litho Club scheduled two executives of Champion Paper & Fiber Co., as speakers for the March 14 educational program. Ronald I. Drake, technical director, and Harry Baldwin of the technical staff of Champion Paper & Fiber Co., discussed "The Process of Elimination," covering problems encountered in the lithographic pressroom in relation to paper, at the March meeting of the Chicago Litho Club.

Highlight of the club's March social program was an intercity bowling match with the Milwaukee Litho Club. Bowling, with prizes for all, at the Playdium alleys in the afternoon was followed by an evening dinner.

Cleveland

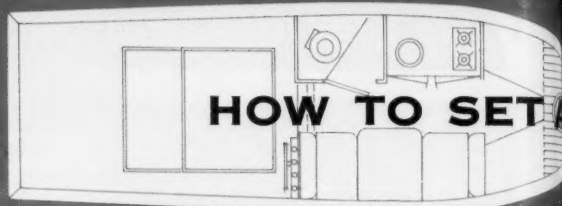
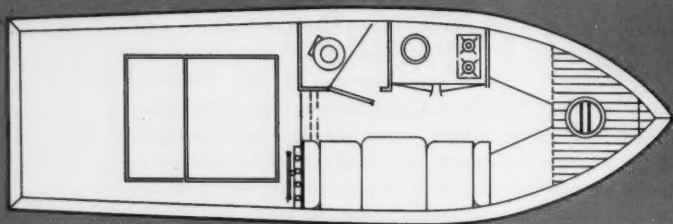
Milestones Reviewed

W. O. Morgan, Graphic Arts Monthly, presented a talk entitled "Milestones and Signposts of the Graphic Arts" at the March meeting of the Cleveland Litho Club. The talk was a review of the progress made by the graphic arts, in particular lithography, and the steps which might be expected in the future.

Mr. Morgan is a past president of the NALC.

New members admitted to the club are Morris Tanenbaum, Michael A. Tokar, William R. Chadwick and John C. Toman.

The Owens Yacht Company folders were lithographed on 100# Sterling Offset Enamel by A. Hoen & Co., Inc., Baltimore. The job was done by...



HOW TO SET A COU



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West Virginia's family of fine papers also includes coated and uncoated letterpress and offset grades for almost any type of job or specification. Whichever Westvaco Quality Paper you choose, you're sure of the finest quality, plus all the benefits of West Virginia's direct mill-to-you sales policy and service.

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National Convention Plans Set



Fred Fowler, NALC president, (right center) presents Massachusetts Lt. Gov. Robert F. Murphy (left center) substituting for Gov. Foster Furcolo, with invitation to attend the national convention in Boston in May. Looking on are (l. to r.) John P. Russo, Boston student, dressed as Paul Revere, Charlotte E. Canzano, Miss Boston Litho Club and James Fraggos, (far right) general chairman of the convention.

THE 15th annual convention of the National Association of Litho Clubs, to be held in Boston, May 19-21, will be an important one for the organization for at least two reasons: the questions of whether to obtain a permanent secretary and headquarters and an increase in dues to cover the costs (probably to \$3 a year) will be decided. These points have been discussed in detail in the NALC President Fred Fowler's column in recent issues of ML.

The convention will be held at the Statler-Hilton Hotel under the auspices of the Boston Litho Club. James Fraggos is convention chairman.

While the complete educational schedule has not been announced, plans call for educational sessions on Thursday afternoon and all day Saturday. The business meeting will be held on Friday. In addition to luncheons on Friday and Saturday, there will be a banquet and grand ball as a finale on Saturday evening.

At present only the educational program for May 21 has been set. It includes a panel discussion of production problems in the litho shop. Panel members are Allen Reynolds, S. D. Warren Co. and Richard Chopin, Kimberly-Clark Corp., who will discuss paper; Merrill Friend, Sumner Williams, Inc., plates; John Lupo, Di-Noc Chemical Arts, Inc. and John Centa, DuPont Co., camera; Frank Mara, General Printing Ink

Corp., and Dominic Bernadi, International Printing Ink division of Interchemical Corp., ink; and James Trousdale, Anaconda Aluminum, lithographing on foil. Moderators will be James F. Beldotti, Rand Avery-Gordon Taylor, Inc. and Albert Materazzi, Litho Chemical and Supply Co.

In order to impress upon the younger generation the importance of printing and in particular the importance of lithography, the Boston Litho Club is conducting an essay contest for students in the Boston area.

The contest, which will close May 2, has as its topic—"Lithography—Its Impact on Local Economy." The essays will be judged at the convention and the winner will be awarded a trophy after he reads his essay at one of the sessions.

Cincinnati

Social Security Discussed

Allen King of the Social Security Administration was the guest speaker at the April meeting of the Cincinnati Litho Club.

Harold Dougherty of Tri-State Lithographing Co., has been appointed arrangements chairman for the club's annual family picnic in August. Fifty members attended the closed March meeting in the plant of

the Hawley-Monk Co., ink manufacturers.

New members are Harold Merten, Jr., Strobridge Lithographing Co., and Edward L. Arnold, Arnold Printing Co.

Buffalo

Visit Burt Plant

Members of the Buffalo Litho Club visited the new plant of the F. N. Burt Co. as the educational presentation of the March meeting.

At the February meeting the club heard Louis Menges of American Type Founders Co. discuss the trends in presses today. It was pointed out that surveys have shown that the most popular press today is a web or sheet fed 23 x 29" two color.

The club recently published its roster of members and officers for 1960.

Twin City

Speaks on Graphic Science

T. A. Dadisman, Printing Developments, Inc., spoke on "The Era of Graphic Science—1960" at the March meeting of the Twin City Litho Club. He was assisted by Martin Grayson and Robert Wybest, who demonstrated work produced on the new scanners and by new plates.

The April meeting will feature a panel discussion of camera problems.

Detroit

Cover "Hot and Cold" Type

Walter E. Hershey, Monotype division of Lanston Monotype Co., presented a two-sided talk at the March meeting of the Detroit Litho Club, entitled "What Are Current Attitudes Toward Photo-Composition and Why?" and "What New Developments in Hot-Metal Composition?"

New members are Paul G. Rushlaw and Herbert Madion. Allan C. Cowen Jr. is a new associate member.

The club's Spring Capers Night will be held May 7, at the Downtown Elks Club in Detroit.

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DON'T use scouring powder or pads.

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A point of interest: When Panelyte switched from paper to foil for its gold foil seal, use of this label by dealers increased 300% in one year!



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MODERN LITHOGRAPHY, April, 1960

Susquehanna hears Shapiro on "In-Plant Training"



At the March meeting of the Susquehanna Litho Club are (l. to r.) Benjamin Clerico, vice president, Charles Shapiro, LTF, Fred Fowler, NALC president and Herbert Linderer.

Charles Shapiro, educational director of LTF, presented a talk entitled "In-Plant Training," at the March meeting of the Susquehanna Litho Club, in New Cumberland, Pa. In addition to the talk on training, Mr. Shapiro presented a film prepared by LTF, entitled "Shooting Halftones with a Glass Screen."

Mr. Shapiro pointed out that lithography is the only branch of the graphic arts which provides training programs and aids. He pointed out that a stress of the "whys" instead of the "hows" of a situation is very important. That is, it is more important to know why a given process works rather than how it works. He

further pointed out that a craftsman requires more pure knowledge than simply training.

The new officers nominated by the club are Benjamin Clerico, president; Frank Storey, vice president; John Hyduke, treasurer; Herbert Linderer, financial secretary and Peter Foley, recording secretary. Those nominated to serve on the board of governors for two years were B. Steckel, James Fredericks, Frederick Husson and Conrad Headley.

The educational portion of the next meeting of the club, to be held April 26 in Lancaster, Pa., will cover the operation of small presses and offset press blankets.

gram in the shop can be very effective in preventing them.

Mr. Subenski was asked why offset inks are more expensive than letterpress. He said that offset inks, because the process tends to wash them out, must be made with a higher pigment content and so cost more.

Mr. La Rocca was asked why rollers strip. He said that the prime cause is a bad balance of ink and water on the press. The stripping can often be stopped, he pointed out, by cutting down on the etch in the fountain solution.

The club observed one minute of silence for Arthur Mahnken who died March 19.

St. Louis

View "Color" Film

The Mueller Color Plate Co. presented its "Mueller Color Story" film, at the March meeting of the St. Louis Litho Club.

The educational committee of the club will present a film products seminar at the David Ranken School of Mechanical Trades, April 30. Four film manufacturers will have representatives on hand to answer questions about the types and uses of films.

Young Lithogs

Web-Offset Today

W. Howell Lee, regional manager of the Web Division of American Type Founders Co., will discuss "Web-Offset Today" at the meeting April 13, of the Young Lithographers Association at the Advertising Club, New York.

Mr. Lee has been in the graphic arts for 20 years, working as a pressman, press serviceman, demonstrator, specialist, salesman and in the Army Typographical Reproduction Unit during World War II.

Milwaukee

Color Technique Examined

Daniel I. Mayne, Jr., Eastman Kodak Co., presented "Color-Consideration-Technique" at the March

Boston

Paper and Ink Discussed

"What Does the Lithographer Expect from Paper and Ink?" was the topic of a talk given by William Greenwood, Forbes Lithograph Mfg. Co., at the March meeting of the Boston Litho Club. The talk was followed by a panel discussion of the same topic by members of the club. They were Philip Pope and Frank Mara, who discussed ink and Diong Dick Uong, and John Payne, who discussed paper.

The next meeting of the club will be a joint meeting with the Boston Craftsmen's Club.

New York

The March educational meeting of the New York Litho Club centered around a panel discussion of problems in litho production. Panel members were F. W. Messner, Eastman Kodak Co., carema; John Elms, Eso Litho, plates; Michael La Rocca,

Stearns and Beale, press; V. J. Subenski, Seaboard Printing Ink, ink; and R. M. Regan, S. D. Warren Co., paper.

The meeting consisted of a question and answer session at which members directed their problems at the men best qualified to answer. Some of the most interesting questions follow.

Mr. Regan was asked why a particular paper from a company might print differently on two different occasions. He said that in paper manufacture, as in any manufacturing, there are variables which cannot always be controlled. For example, he said, the wood fibre used in a given paper may vary slightly from time to time and water present in the paper may vary with the time of the year.

Mr. Subenski was asked what can be done to prevent hickeys. He said that some shops use leather rollers, while others use rubber grained rollers, both of which tend to cut down hickeys. However, he pointed out that hickeys are often caused by dirt, and a good housekeeping pro-

meeting of the Milwaukee Litho Club. He emphasized the importance of the development of the proper technique in preparing color work in order to insure consistent quality production.

Philadelphia

'Chemicals Night' in April

Carl Harris, of Sinclair & Valentine Co., will lead the discussion at the April 25 "Chemicals Night" at the Philadelphia Litho Club. Also on the agenda this month is a trip, for members only, on April 5, to the Curtis Publishing Co. plant at Sharon Hill, Pa., where a giant common impression cylinder web-offset press is in operation.

On May 11 the club will make an all-day visit to the U. S. Government Printing Office, as guests of a long-time member of the club, Raymond Blattenberger, Public Printer.

A witty discourse on the "Grunts and Groans" that beset trade binders was offered at the March 28 meeting in the Poor Richard Club by Maurice A. Orloff, of the sales department of Bless Bindery Co. Mr. Orloff outlined some of the problems faced by the binder when he gets a job from a printer or lithographer, and offered several suggestions for improving relations between the two.

"It used to be that the rush job was the exception," he commented, "now it's the rule." He went on to say, however, that even rush jobs can be handled carefully and with adequate attention to quality control if the lithographer will take a few minutes to tell the binder—well in advance—exactly when the job will be delivered, how it has been imposed, and the type, size and color of binding material required, etc.

"If our imposition differs from the offset shop's, we sometimes must send the press sheets right to the cutter, in order to handle the work efficiently," he observed. He added that a brief consultation on imposition before the job gets to the binder often can eliminate the need for last-minute cutting at the bindery.

Other problems arise at the bindery

because the lithographer hasn't given a skid count with the sheets, to enable the binder to plan his work accurately and to foretell when there are insufficient sheets to yield the desired quantity of bound units.

"If there are variations in thickness of your stock, however slight, we like to know about them," he said. "Otherwise the job may be delayed time and again at the folder because of a couple thousandths difference in stock thickness. When you have stock of varying caliper, try to keep it separated and clearly labeled," he suggested.

Mr. Orloff showed several typical binding jobs, and explained the problems involved with each. Not infrequently, a recommendation from the binder can help the lithographer save time and money on a job, and make the customer happier.

Another big group of members was admitted at the meeting. They are John W. Middleton and James G. Nowrey, Edward Stern & Co.; Philip J. Smith, Jr., Offset Printing Service, Inc.; Thomas L. Skripps and Alfred W. Kitzelman, Continental Can Co.; Joseph F. Coffey and William F. Stierle, Wm. N. Cann Co.; and George A. Maxwell and Edward J. Nescio, M & N Plate Service.

Los Angeles

Discuss Dahlgren Dampening

Harold Dahlgren and Ronald Le-master explained in detail the operation of the Dahlgren Dampening System at the March meeting of the Los Angeles Litho Club. They answered questions put by the members at a lengthy session after the talk.

PRESIDENT'S MESSAGE

(Continued from Page 87)

Place yourself in the position of the NALC officers to understand the number *one* reason. You are, obviously a leader and a believer in the movement. The industry has been good to you and vice versa. Membership in your local Litho Club has broadened your education and kept

you abreast of new developments along with widening the scope of your friends and contacts. Beside the honor of national recognition, you desire to contribute your services and knowledge to others in the industry.

You work full time and, generally, extra hours at your place of employment. That is where you earn income to house and feed your family. Two and three evenings a week, and on many occasions, Saturdays and Sundays are given to NALC duties. Holding office entitles you to attend local functions in your locality. Attending these affairs is a part of the responsibilities you assume, but they are time-consuming and expensive.

This brings us to the number *two* reason. A large organization like ours is faced with normal operating expenses which have risen along with all other costs of living. Because of our expansion, part time labor and increased costs, the objectives of our organization cannot be properly administered. The minutes of the convention in Minneapolis, the Tip Sheet, my message mailed to you, and my monthly messages appearing in the trade publications explain our past budget, our future plans and ways and means to place the NALC in a position to benefit you and your local club.



There are some doubts about soliciting sustaining memberships from lithographic plants throughout the country wherein our members are employed without prior consultation at the local level. The NALC and its member clubs furnish a valuable service to our industry and it is only proper for the lithographers to endorse its programs. Let's face it. We have leaned on the suppliers during our growth but it is not fair or proper that we continue to do so now that the NALC is so large. The Litho Clubs should stand on their own two feet and not continue to seek favors. The question of whether our employers will approve the idea is debatable.



The

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CONVENTION**

**National Association
of Litho Clubs**

MAY 19, 20, 21

STATLER HILTON HOTEL

Old State House



Paul Revere
Old North Church



Paul Revere
House



Bunker Hill Monument



I believe that they will. As I have said before, seeking sustaining memberships in any area will be sought *only* after approval and in conjunction with the local club.

The board of governors of the Washington, D. C. Litho Club has voted to support the proposals of the NALC to establish a permanent secretary and permanent headquarters. The board did this, not because Ray Geegh, executive secretary of the NALC and I are members, but because they evaluated the proposals and found them to be sound and beneficial to the Washington Club, and because these men were sufficiently far-seeing in their studied glance at the future to realize the minimum needs for a strong guiding National.

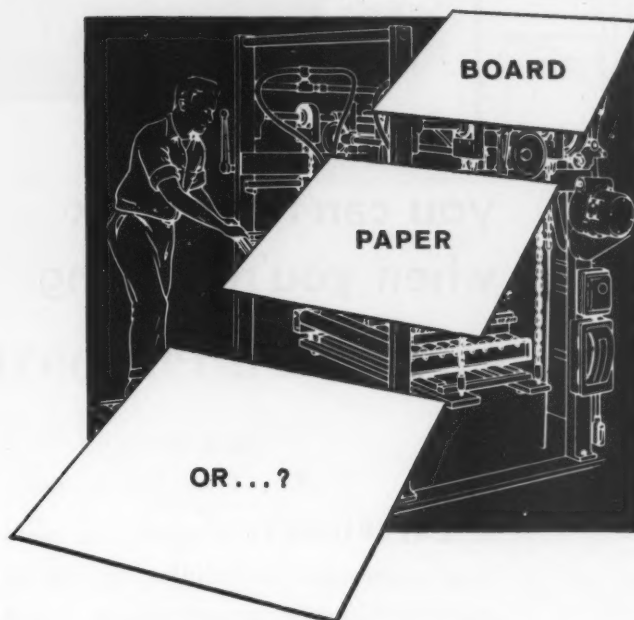


We have no idea of duplicating or stepping into fields of education beyond our level. You and I are, in the main, supervisors, foremen or key men of our particular plants. We are the leaders. The educational goal of the NALC will be steered in this direction. We will improve the dissemination of technical information and furnish a greater service to your club. My February letter was sent to all boards of governors and appears in the March issue of MODERN LITHOGRAPHY and other trade publications. This letter outlines the benefits and the financial picture of the NALC if our proposal is adopted at the coming convention.

Let us take the "Freedom Trail" to Boston. Let us prove our solidarity. Let us tell the industry "NALC has arrived." Let us, each Litho Club, accept our individual responsibility to achieve our broad goals without equivocation. Study and analyze our proposals. They have not been arrived at lightly. Nor do we, as your duly elected national officers, wish for you to arrive at these decisions lightly. With fairness, determination, God's help, and the studied assistance of the local litho clubs we can, indeed, achieve our goals and become a stronger, more unified group in the lithographic industry.★

MODERN LITHOGRAPHY, April, 1960

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Dexter specializes in flat sheet feeding. There's probably a feeder to fit your requirements, for Dexter Automatic Flat Sheet Feeders handle all types of materials...metal, plastic, wood, masonite, glass and numerous others. They're built in over a hundred sizes, speeds, and load capacities...sheet sizes range from 14 x 14 inches to 4 x 12 feet...thicknesses from .006 to 1/4"...capacities from 6000 to 30,000 lbs....and speeds from 600 to 9000 per hour.

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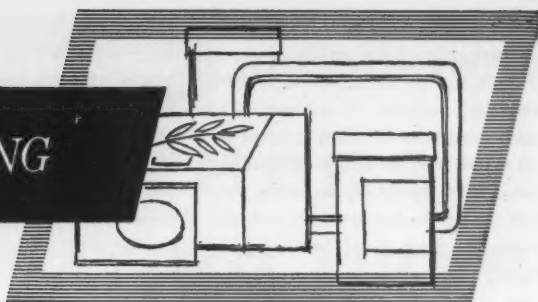
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METAL DECORATING



The New Crabtree Metal Decorating Press

By *H. M. Taylor*

Director, R. W. Crabtree & Sons Ltd.,
London

IN MY young days metal decorating was termed "tin printing." This is now a misnomer because so many other materials are used today, for instance, tern plate, aluminum, fibre and heavy carton. I have even seen sheets of linoleum printed successfully on the same press.

I think the best method of describing the Crabtree metal decorating press is to follow a sheet through the feeder and press and for me to dwell on those features which may not be known to you. Many of the features of the press and feeder may seem to be quite familiar, because the Crabtree press follows, in general, the design most commonly used in the U.S. It is, of course a fact, particularly in regard to single color presses, that there is very little the designer can do to change the fundamental aspect of the press.

For instance, if you must have three cylinders, and if the sheet is to pass through in as straight a line as possible, the number of ways in which these cylinders can be disposed is limited, and therefore, the basic arrangement of most single-color

presses must be very similar. The designer must, therefore, aim at producing a better machine than his competitor by concentrating on improving those features which affect the performance.

When we come to the two-color press, the case is not quite the same. The scope for difference in basic design is much wider and several different cylinder arrangements are possible. But here again the Crabtree press follows the American principle of having two units in tandem.

The development of the metal decorating press to the level of efficiency achieved by the Crabtree machine has necessitated the provision of a sheet feeder which can feed the press continuously, day in and day out, with complete reliability, and at any speed at which the press will be called upon to operate.

The use of the feeder is not, of course, confined to the Crabtree press. Many hundreds are in use in something like 40 different applications, including coaters, slitters, scroll shears, inspection lines, tinning lines, and even for competitive metal decorating presses.

The standard feeders are tested at the Bren Company, where they are manufactured, up to 9,000 sheets per

hour, before being dispatched to the parent company for attachment to presses. The present maximum speed of printing is around 6,000 an hour, and coating 6,500 or even up to 7,000 an hour.

You are all probably familiar with the general principles on which the sheet feeder works—how, for instance, separation is achieved by the rear suckers assisted where and when necessary by blast and separator magnets, and how the forwarding suckers lift the leading edge of the sheet and deliver it to the nip rolls. In certain cases overhead support magnets are also fitted to hold up the tail end of the sheet.

One of the bugbears of the metal decorating industry, particularly in Europe, has been the tendency for oil mist to be sprayed over the stock, this mist arising from the oil used to lubricate the vacuum and blast pump. The Lacey Hulbert dry rotary pump, which is fitted to Crabtree feeders, has been specially designed for us and is a dry rotary type pump utilizing graphite blades and requiring no lubrication whatsoever.

A changeover valve is used when, for any reason, more than the normal amount of blast is required. The operator merely moves the control

From a talk presented at the 25th annual convention, National Metal Decorators Association, New Orleans.

handle to the maximum blast position with immediate results.

By means of these spring-loaded forwarding suckers, we achieve maximum steadiness of sheet control at high speeds and maximum safeguards against breakage of sucker arms, etc. These spring loaded arms are a basic essential to high speed feeding, permitting, as they do, solid connections of the cams and linkage to them.

The next two features to be considered are the interconnected latch up system and remote control. These devices enable adjustments to be carried out while the press is running. The safety of the operator is insured because the forwarding suck-

ers remain static. At the same time the whole latch up mechanism is cam controlled and is, therefore, automatically timed. The operator has only to press a button to start or stop the feeding mechanism and need not concern himself with timing of his actions. This start and stop button can be sited at any point to suit the user.

We know the horror with which metal decorators regard a marked sheet. On all our machines all metal surfaces that may at some time or other contact the sheet surface are carefully radiused and highly polished. The forwarding motion is designed in such a way that when

the sheet is released by the forwarding suckers and nipped almost instantaneously by the drop wheels, it is travelling at a speed which exactly coincides with the surface speed of the forwarding rolls, hence no skidding marks can occur.

We have also done our utmost to insure that the risk of serious damage due to faulty or careless operating is eliminated. We have incorporated numerous safety devices. Should, for any reason (out of square pile, etc.) the rear supporting sucker bar be raised when the feeder is operating, the bar will contact a micro switch and cut the electrical circuit, stopping the machine before any damage can occur.

So, having got our sheet well started on its journey, let us follow it to the next stage—that which is perhaps the most important section, containing as it does, not only the means of conveyance from the feeder to the press, but also the means of carrying out that most important function of presenting the sheet in perfect register to the printing press proper.

In England there is probably more aluminum sheet printed than in any other part of the world, and this means, as you will readily appreciate, that the use of magnetic rollers is completely ruled out. Therefore, the first part of the in-feed consists of a series of conveyor belts which carry the sheet forward at a speed slightly less than that of the chain dogs which form the next part of the conveyor.


This arrangement results in a smooth and gentle take over by the dogs, which are again travelling at a slightly lower speed than the spring loaded pusher fingers which form the third section of the conveyor or in-feed. Therefore, from the time it leaves the feeder, the sheet is travelling at ever increasing speed until it meets the front lays or stops carried on the impression cylinder grippers.

In the tandem press the first set of belts for the second unit conveyor is arranged to fall away in order to provide access to the cylinders of the first unit.

I suppose those of you who have had experience in running a press

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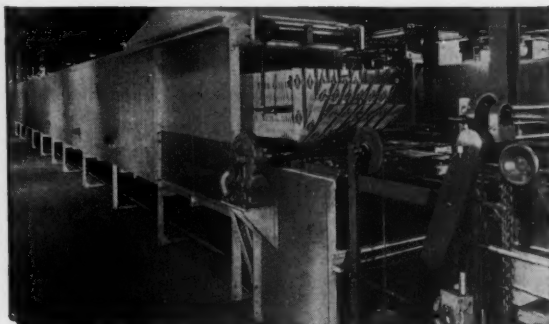
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A metal decorating oven is a highly mechanized production unit in a specialized field — and it will only perform at maximum efficiency in your plant if it has been engineered and built by men well versed in every phase of oven engineering.

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will know what happens when a sheet, for one reason or another is prevented from taking its normal course. You all have seen the unholy mess which a jammed sheet can cause—when the dogs accordeon the sheet, or, as sometimes happens, they pierce right through and cause breakage of the chain. If one is fortunate, they just bring the machine to a dead stop.

On the Crabtree press a two-sheet caliper comes into operation if two or more sheets should pile up on the conveyor, but the main safeguard lies in the fact that the drive of the dog chain is taken through a slipping clutch which disengages when excessive load is applied.

Incorporated in the clutch is a micro switch which is operated by the disengaged clutch member. When a jam takes place, the driving clutch disengages, the chains remain stationary, and the micro switch cuts out the pump motor, thus preventing any further sheets from being sent down by the feeder. The switch can, of course, be wired to stop the whole press and some printers prefer to have it so.

After clearing the jam, resetting the drive is a very simple matter, it being only necessary to turn the clutch, by means of a small handle, to the correct position, whereby it engages in its proper timed relationship and the press is ready to roll again.

If the sheet has been accepted and taken forward normally by the chain dogs, it is taken over smoothly by the reciprocating pusher fingers which, because they are traveling somewhat in excess of cylinder speed, press the front edge of the sheet up against the front lays or stops.

Incidentally, perhaps one of the most important improvements in this assembly has been the arranging of the sliding pusher bars to reciprocate on ball bearings, thus avoiding the rapid wear which took place with the old arrangement of "v" shaped grooves and brass pads.

At this stage the side laying of the sheet takes place. It is perhaps true to say that this has the most important bearing on that factor

which seems to be occupying the minds of so many people today—that of speed.

To achieve a high running speed presents no problem, if we aim at speed alone, because most presses are capable of reaching a much higher mechanical speed than that at which they normally run. For instance, I have already told you that the feeder is tested at 9,000 sheets an hour—but to achieve higher speeds and maintain precise hair line register is quite another matter. The deciding factor is the ability to achieve perfect side lay register at these higher speeds.

Recent experiments and modifications at this point have enabled Crabtree to guarantee register at 6,000 an hour and up to 6,500 with register which would be satisfactory on most ordinary jobs.

So far I have dealt with the in-feed to the single-color press, but my remarks cover also the first unit of the tandem, or two-color press which is identical in this respect.

The in-feed of the second unit is similar in many ways, but embodies one or two fundamental differences. For instance, in order to achieve "straight line" or floor level construction, the feed conveyor to the second or third unit takes an uphill course as opposed to the first unit, where the sheet actually runs downhill.

Also, as I have already said, the first portion of the second conveyor, consisting of the slower running belts, must be arranged to fall away in order to provide easy means of access to the plate and blanket cylinders of the first unit. Apart from these necessary features, the functions and details of the second unit in-feed are similar in every way to that of the first unit—this also incorporates the clutch to the chain dog drive as in number one.

Let us now deal quickly with the delivery conveyor, which accepts the sheet as it leaves the printing unit. This is the same in the case of either single- or two-color presses.

The delivery conveyor is arranged to rack back by means of a simple handle. The guide rail hinges inwards

and thus provides clear and ample access to the cylinders for plating up, etc.

Now, having got our sheet right through the press, let us go back a step and examine the printing unit. We have the usual arrangement of the three cylinders: plate, blanket and impression, which of course, are mounted in pre-loaded bearings. The impression cylinder is fitted with spring grippers—one of the essentials to high speed register. The blanket cylinder carries the normal blanket tensioning means, but the plate cylinder is fitted with a continuous jaw clamp at the back edge.

This takes the place of the old spring clamp which, while probably a little quicker in its action, had the great disadvantage of making it most difficult to make any adjustments to the plate on the cylinder.

The inking unit follows the usual pattern, but embodies a wash-up device which is built in and remains in position at all times. To bring the washup into use it is only necessary to lower a small lever and to latch it in the up position when the wash-up is completed. A feature of this device is that it can be used at any time during a run to remove excess ink, should this be necessary.

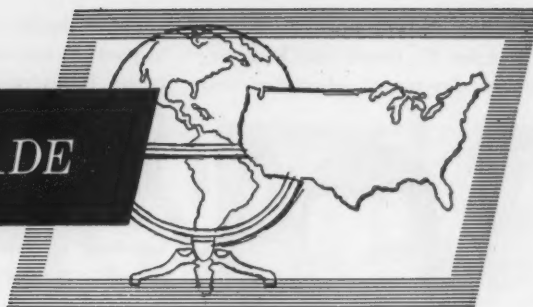
The gear driving the inking and damping units can be very easily de-clutched when it is required to run the press for any reason without printing; the inking and dampening rollers then remain stationary.

The dampening unit consists of seven rollers as against the five rollers of the orthodox design. In order to show you the advantages of the new arrangement, let us look first at what I have called the orthodox design.

In any dampening arrangement of this type the water goes straight to the second dampening roller, with the result that any excess water is allowed to pass directly into the inking rollers with the certainty that under these conditions emulsification of the ink will follow and the quality of the job is bound to suffer. Having created this condition it is common practice to fit air blowers, etc to get

(Continued on Page 145)

NEWS about the TRADE



MLA, ALA Sign Contract in New York

THE Metropolitan Lithographers Association has reached a settlement with Local 1 of the ALA on contract changes to become effective May 1. On March 22 both parties ratified the changes.

The principal changes to be incorporated in the contract are: \$5 per week increase in salary for journeymen and apprentices; \$4 per week increase in salary to miscellaneous lithographic helpers including finishing helpers, folding machine operators, shipping clerks and assistants; a one time contribution of \$3 per employee to the Litho Apprentice School, based on payroll as of May 15; complement on six-color web-offset press to be three pressmen, two operators and one tender. Security clauses are predominantly

the same as those in the San Francisco contract omitting the "new methods" clause; and in the chain shop clause 30 days notice required by the Union instead of the former ten days.

The disability benefit period under the Sick and Accident Fund is extended from 26 to 52 weeks.

There is no cost of living plan included in the contract.

In addition to the clauses which take effect on May 1, 1960, the negotiations established that on May 1, 1961 an additional increase of \$5 per week will be given to skilled workers and \$4 per week to miscellaneous helpers. Also, another one-time contribution of \$3 per employee will be made to the Litho Apprentice School, based on payroll as of May 1, 1961.

sales totaled \$15,542,208 against \$15,095,489, in 1958.

President Ralph J. Wrenn reported that a 10-weeks strike in the San Francisco plant reduced profits and caused the company to conserve funds by holding the extra dividend to 20 cents.

Mr. Rowles joined Stecher-Traung's accounting department in 1924 and became assistant treasurer in 1944 and treasurer in 1947.

Mr. McCoy, a graduate of Princeton University, joined Stecher-Traung in 1934. He was made manager of the sales promotion department, Rochester Division, in 1945. In 1955 he became vice president and sales manager, Rochester Division.

Mr. Blank joined Stecher-Traung, San Francisco, in 1925 and in 1934 was made sales manager of the Western Division. In 1925 he was elected vice president in charge of sales, Western Division.

Stecher-Traung Elects Three

Stockholders of Stecher-Traung Lithograph Co., Rochester, elected three new directors, Harold E. Rowles, treasurer, W. Bayard McCoy, vice president in charge of sales, both of the Rochester Division, and Leo P. Blank, vice president in

charge of sales, San Francisco Division. The elections were in March.

The company reported earnings last year amounted to \$589,578, equal to \$2.73 a share on the common stock, as compared with \$536,673, or \$2.48 the previous year. The company reports that, in 1959,

George Reproduction Co. Sold

David J. Taylor has bought the George Reproduction Co., San Francisco, and assumed the position of president. He succeeds William T. George, who established the company in 1926 and has now retired. The company operates two plants. Its home office is a four-story building in San Francisco. A smaller operation was started in Los Angeles three years ago.

Donald George, son of the company's retired owner, remains in the position of vice president in charge of sales.

The new owner, who has been with Phillips & Van Orden Co. of San Francisco, is the son of John D. Taylor, president of the J. W. Clement Co. of Buffalo.

Harold E. Rowles

Leo P. Blank

W. Bayard McCoy



U. S. Appoints Grant

Douglas C. Grant has been appointed director of advertising and



Douglas C. Grant

public relations for the United States Printing and Lithograph Division of Diamond National Corp., Cincinnati. With the firm since January, 1958, Mr. Grant now assumes responsibility for all advertising, public relations and sales promotion functions.

Wayne C. Wade Advanced

Wayne C. Wade has been named general manager of the Graphic Arts Employers Association of San Francisco. This is in addition to the position of executive secretary, which he has held since 1958. Carl R. Schmidt, president of Schmidt Lithograph Co. and chairman of the association's executive committee, commented favorably upon Mr. Wade's role as the employers' chief representative in the recent ten-week San Francisco lithographic strike.

The Graphic Arts Employers Association represents most of San Francisco's large graphic arts companies in labor negotiations.

Harris Suing Photon

Harris-Intertype Corp., Cleveland, has filed a patent infringement suit against Photon, Inc., Cambridge, Mass., manufacturer of a photographic typesetting machine.

The suit was filed March 15 in the U. S. District Court in New York. Harris-Intertype claims Photon is infringing its basic patent rights to an electronic "revolving disk" machine

for photographic typesetting. The suit requests an injunction against further patent infringement, and asks damages for past infringement. Also named as a defendant was Regency Thermographers, New York, user of a Photon machine.

Commenting on the action, Harris-Intertype officials said, "Discussions with Photon over an extended period have failed to produce a satisfactory basis for licensing. This legal step is now deemed necessary to maintain the integrity of Harris-Intertype's patent position."

Photon announced that on March 30 it filed suit in the Federal District Court in Boston against Harris. The complaint asks a declaratory judgment that three patents held by Harris are invalid, and asks an injunction restraining Harris from bringing suit against Photon or any of its customers for infringement of these patents.

The suit by Harris and the counter-suit by Photon were brought after a period of negotiations looking to a settlement of the dispute.

Donnelley Appoints Stroube

R. R. Donnelley & Sons Co., Chicago, has announced appointment of John Stroube as director of safety at the Donnelley Chicago plant. Mr. Stroube is a graduate of Illinois Institute of Technology and had previously served as safety engineer with the Ohio Inspection Bureau and with Commonwealth Edison Co., Chicago. He was the author of the article on printing plant fires in the February issue of M.L.

He succeeds Walter R. Smith, who has been transferred to Old Saybrook, Conn., where he will be director of personnel at the new Donnelley plant in which eastern editions of Life magazine are to be printed.

Mrs. E. Brings Dies

Mrs. Ethel Brings, 61, printing firm executive, died March 10. She was the wife of Lawrence M. Brings, president of T. S. Denison & Co. and Brings Press, Minneapolis.

Mrs. Brings was vice president of the two firms.

Harris Advances Wortman

Charles E. Wortman, formerly Los Angeles district manager for the



Charles E. Wortman

Harris-Seybold division of Harris-Intertype Corp., has been advanced to the newly created post of product manager-wrap-around letterpress" at the division's general offices in Cleveland.

He will coordinate marketing, development and manufacturing activities involved in the "Harris Wrap-Around" system for flexible-plate rotary letterpress printing.

Stanley Hoen Dies

Stanley Hoen, 69, vice president and treasurer of A. Hoen & Co., Baltimore, reportedly the oldest lithographing firm in the U. S., died late in February.

Mr. Hoen, who served in his position with the firm for many years, was a grandson of one of the founders of the company. He graduated in 1927 from the Maryland Agriculture College.


He had served in the company's Richmond plant for many years before it was closed.

Moore Begins New Plant

Moore Business Forms has broken ground in Sunnyvale, Cal., for a million dollar plant. The first unit of 38,000 square feet is to begin operation in mid-July, when the company's present Los Gatos production equipment and personnel will move to the new location. Expansion of the Sunnyvale plant to twice its original size within five years is planned.

FROM DU PONT

1 VERSATILE LITHO EMULSION ON 2 SUPPORTS

CRONAR  **ORTHO A** is on Du Pont's tried and proven polyester film base. It's available in either .004" or .007" thickness. Use it when you need a film with wide exposure and processing latitude, hard halftone dots and a tough, rugged support with exceptional dimensional stability. Important note: Many shops report that this is the *only* film ... the *only* emulsion ... that can be used successfully in the increasingly popular "bump exposure" technique.

ACETATE ORTHO LITHO FILM on .0055" acetate base has the same superior high-contrast emulsion as **CRONAR**

ORTHO A coupled with special surfaces which minimize Newton's Rings and trapped air in plate-making. Use it for those jobs which require scoring, cracking, extensive scribing or knife etching.

Standardize your litho film requirements with these two films. Both are exposed and processed alike. Your Du Pont Technical Representative will be pleased to demonstrate their advantages right in your own shop. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Nemours 2430-A, Wilmington 98, Delaware. In Canada: Du Pont of Canada Limited, Toronto.



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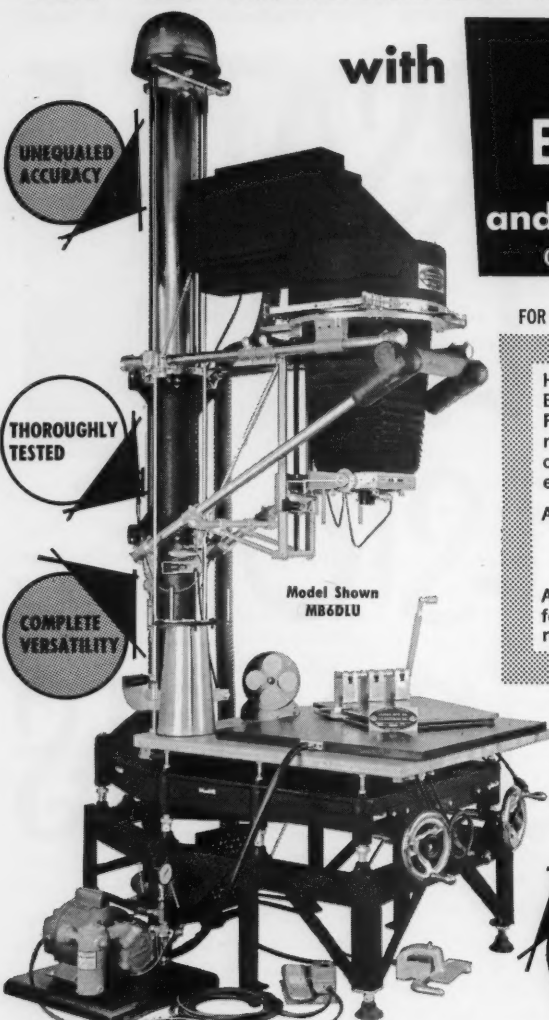
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FOR CONSTANT LIGHT OUTPUT AND DAYLIGHT COLOR BALANCED SPECTRUM

Here's the most versatile enlarger in the Graphic Arts field. Employing a universal light head and 12" f.9 Goerz Artar Process Lens, it can be used for making continuous tone separation negatives direct from copy, or continuous or halftone color separation negatives direct through a mask, transparency, filter, gray or magenta screen. Also halftone positives.

Available with: 1000 watt Xenon Pulsed Arc Light Source
or: #302 500 watt enlarging lamp
or: 1000 watt point light source for use with 12" f4.5 lens.

A complete three point registration system can be furnished for film or glass plates. A vacuum easel and punches with registration is available to specifications.



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- Variac, Voltmeter, and Voltage Stabilizer for Light Control
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- Special Positive Interlocking Lens and Camera Motion
- Precision Reducing Negative Holders
- Vacuum Easel with Pre-Register Screen Angles
- Vacuum Pump Assembly
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PARTIAL LIST OF USERS

Mid City Litho Service
Laurel, Md.

Krug Litho Arts Co.
Kansas City, Mo.

International Typographical Union
Indianapolis, Ind.

Commercial Printers
Columbus, Ga.

Courier Journal & Louisville Times
Louisville, Ky.

Miami Herald Publishing Co.
Miami, Florida

Consolidated Vultee Aircraft Corp.
San Diego, Calif.

E. I. Du Pont de Nemours & Co.
Patrin, New Jersey

Western Printing & Litho Co.
Racine, Wis.

Western Lithographing Co.
St. Louis, Mo.

Dept. of National Defense
Ottawa, Canada

General Electric Co.
Idaho Falls, Idaho

Johnson Printing, Inc.
Eau Claire, Wisc.

Rochester Institute of Tech.
Rochester, N. Y.

Gazette Printing, Ltd.
Montreal, Que., Canada

Daily News
New York, N. Y.

Process Litho
Chicago, Ill.

Caterpillar
Peoria, Ill.

Casa-Hoyt Corp.
Rochester, N.Y.

Ford Motor Co.
Dearborn, Mich.

Daily News
McKeesport, Pa.

Eastman-Kodak
Rochester, N. Y.

Pringle & Booth, Ltd.
Toronto, Canada

C. F. Braun & Co.
Alhambra, Calif.

McCall's Magazine
Stamford, Conn.

Knapp Engraving
New York, N. Y.

Edwards & Deutsch
Chicago, Ill.

Process Litho Arts
Chicago, Ill.

The Osborne Co.
Clifton, N. Y.

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Akron, Ohio

COUNTERS ON CAMERA AND LENS MOTION

Write For Complete Literature

Headquarters for Professional Photographic Equipment Since 1920



J. G. SALTZMAN, INC.

SALES DISTRIBUTORS for CAESAR MANUFACTURING, INC.

480 Lexington Avenue, New York 17, N. Y.



Reuben B. Robertson, Jr., Dies

Rueben B. Robertson, Jr., president of the Champion Paper and



Reuben B. Robertson

Fibre Co., Hamilton, O., died in an automobile accident, March 13, in Cincinnati.

Aside from his office with the paper company, Mr. Robertson had been active in national affairs for some time.

From August, 1955, to April, 1957, he served as U. S. Deputy Secretary of Defense. In 1955 he was vice chairman of the Hoover Commission's Committee on Business Organization of the Department of Defense; in 1953 he led a team evaluating the Mutual Security Program in Germany, and in 1950 and 1951 was a member of the Wage Stabilization Board. He was a member of the Business Advisory Council for the Department of Commerce and from 1953 to 1955 served as vice chairman of this group. In 1942 he was on the War Production Board.

During March the company elected Dwight J. Thomson as chairman of



Bendetsen



Thomson

the board. At the same time Karl R. Bendetsen was elected president of the company.

Mr. Thomson has been with the company since 1938 and has served as ranking vice president until his election.

Mr. Bendetsen joined the company in 1952. He had been executive vice president of the operations group.

Sheet Folding Examined

A seminar on high-speed sheet folding conducted recently in Cin-

cinnati by the Research and Engineering Council's committee on binding and finishing, drew more than 30 representatives of printers, book manufacturers and equipment manufacturers.

The one-day meeting reviewed the development of high-speed folding equipment for large sheets and discussed the acceptability of such equipment designed to meet the industry's specifications.

Principal speaker at the seminar was Owen L. Gore, vice president of engineering, The Dexter Co., who was assisted by George M. Keller, of the same company. Mr. Gore gave a detailed report on Dexter's studies of the feasibility of development of a high-speed sheet folder to match the output speeds of today's 77-inch sheet-fed rotary presses.

Self-Advertising Competition

The Ninth Annual P.I.A. Printers and Lithographers' Self-Advertising Exhibition and Awards, co-sponsored by Printing Industry of America, Inc. and Miller Printing Machinery Co., a competition for letterpress, lithographic, gravure, silk-screen or allied process printers in the United States and Canada, will soon be open for entries. Winners in the competition will be announced and awards presented during the P.I.A. Convention in Washington, D. C. in October.

Awards consist of three \$1,000 cash prizes and nine Benjamin Franklin Statuettes. In addition, "Best Fifty" certificates are given to those firms whose entries are displayed at the P.I.A. Convention.

Firms will be separated into three categories based on the number of employees. In each category entries, both of campaigns and individual specimens, are judged.

Judging of the individual specimens will be based on idea, copy, design, and quality of reproduction.

The purpose of this competition is to encourage printers and lithographers to advertise in order to develop and sustain their markets.

Rules booklets, entry forms, or other information are available from PIA at 5728 Connecticut Ave., Washington 15, D. C., Miller Printing

Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa., or Sears Limited, 253 Spadina Road, Toronto 4, Canada.

Mayo Buys Rogersnap

Maxey Mayo, president of Mayo Bros., Inc., Dallas, Ta., has purchased the controlling interest in Rogersnap Business Forms, Inc.

The 21-year-old business forms firm, with sales reported at more than \$1,000,000 in 1959, is located at 4924 Reading St., Dallas.

The firm will retain its name. Mr. Mayo will be executive vice president and general manager. Mrs. Will Rogers, wife of the late founder of the firm, will remain president and serve in an advisory capacity. The 70 current employees will be retained.

Mr. Mayo is also president of Rapid Reproduction Service, Inc., Merchants Printing Co., Waller Printing Co. and Adams Silk Screen Studio.

C. I. McNair, Jr., Dies

C. I. McNair, Jr., 67, retired executive of The Northwest Paper Co., Cloquet, Minn., died recently following a lengthy illness. He was the son of one of the founders of the paper company, and joined the company in 1914.

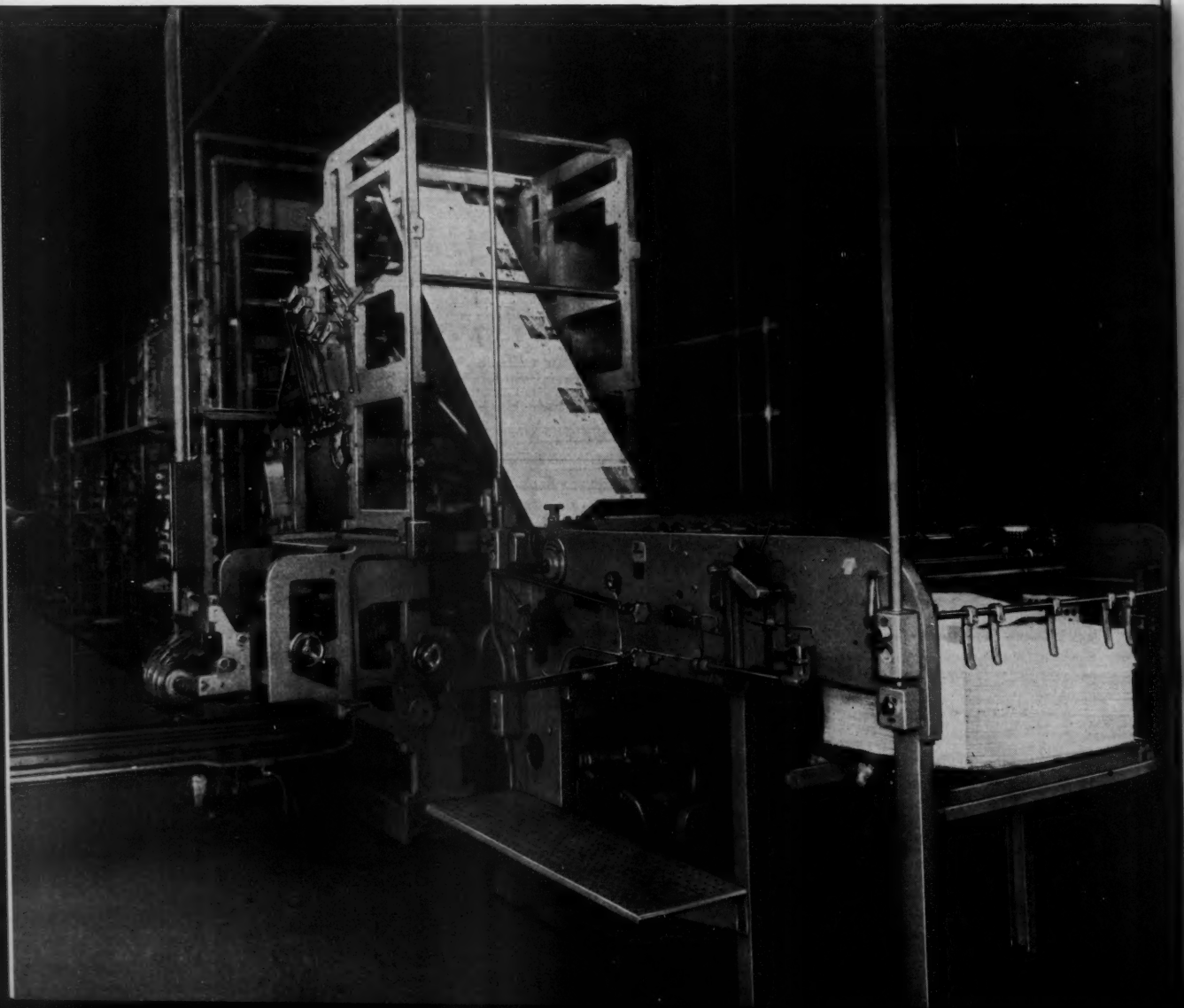
He served in various capacities with the company and was vice-president in charge of manufacturing from 1940 until his retirement in 1953.

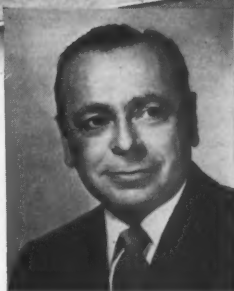
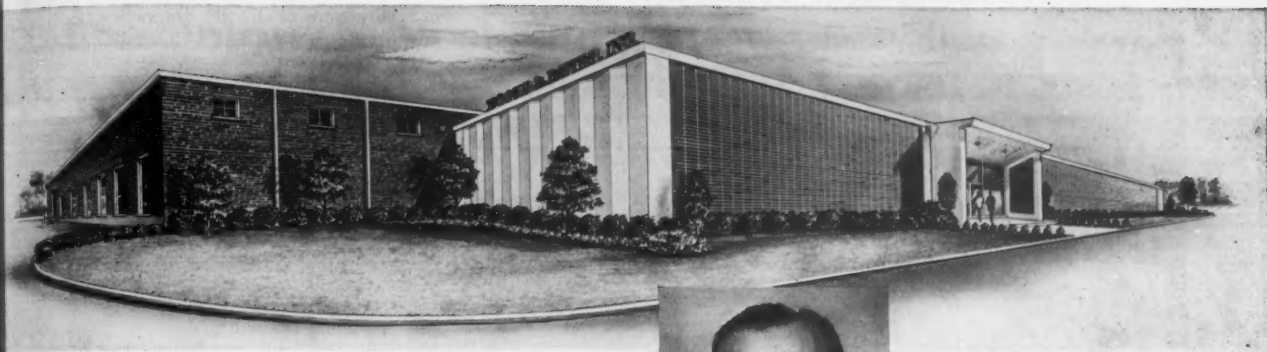
Employers Program Started

A new program of the Printing Industry of America, designated as a coaching seminar of the PIA union employers section, will get underway with a three-day work school for employers on May 2-4 in Hotel Netherland-Hilton, Cincinnati. Wayne Hogan of the Methodist Publishing House of that city is serving as arrangements chairman.

The seminar is to be conducted by Gerald Walsh, Washington, D. C., executive secretary of UES of PIA; Oren Brown, Chicago, personnel director, Rand McNally & Co., and George Houlihan, Chicago, executive secretary, Franklin Association.

**"We produce
highest-quality process color
on coated stock
with our ATF Web**





*Foote & Davies'
modern plant in Atlanta,
(inset) Albert Love, President*

Publication Press,"

*says Foote & Davies, Inc.,
Atlanta, Georgia.*

Foote & Davies installed this high-speed 22 $\frac{3}{4}$ " x 35" press—their first web-fed press—when they moved into their new, modern plant a year ago. This publication press is equipped with four roll stands, four perfecting printing units, dryer, a high-speed heavy-duty folder, a precision sheeter, an imprinting unit and a bundler. It can print eight colors simultaneously—four colors on each side of one roll of paper, or two colors on both sides of two rolls, etc. Press flexibility permits Foote & Davies to print more than one job at a time.

Frank Majors, Vice President in charge of Production, reports, "The quality of the products turned out by this press—whether folded signatures or flat sheets—is, in most cases, equal to the products of our sheet-fed presses. And many of these jobs are four-color process printed on both sides of coated stock, at better than anticipated speeds."

ATF Web Publication presses are made in a variety of sizes. All are built on the unit principle, to let you add printing and finishing units as your business increases.

We will be glad to send you an illustrated brochure describing these publication presses.



200 Elmora Avenue, Elizabeth, New Jersey

American Type Founders

*ATF Type Faces used in this advertisement: Headline Craw
Clarendon, Text and Captions Bodoni Book with Italic.*

Cost Management Conference Held



Top: J. Tom Morgan, Litho-Krome Co. (left) and George D. Beck, Beck Engraving Co. and president of Printing Industries of Philadelphia. Bottom: Frank Turner (left) NAPL, discussing "Revised Hourly Cost Rates."

A cost-sales-management conference, co-sponsored by the NAPL and the Printing Industries of Philadelphia, held last month in Philadelphia, drew 200 lithographers from the east coast area.

The all-day conference consisted of four sessions beginning with "Specifications, Estimates and Quotations," presented by George C. Carnegie, Consolidated Lithographing Corp. He emphasized the importance of care when dealing in these areas so that profit-killing omissions and oversights can be avoided.

J. Tom Morgan, Litho-Krome Co., Columbus, Ga., followed with an illustrated talk on the value of comprehensive standardization from camera to press in achieving effective quality control. He showed a color film which illustrated the application of quality control standards in his plant.

"Revised Hourly Cost Rates," was the featured item in a discussion led by Frank Turner, NAPL cost accountant. The discussion centered on the latest equipment rates studies by NAPL.

Stanley Rinehart, president of NAPL, presented a slide film on the importance of scientific management in the graphic arts.

The afternoon session featured an analysis of recommended techniques for selecting, training and motivating salesmen, by Miss Molly Pearson and John Lewis, graphic arts sales consultants.

George D. Beck, president of Printing Industries of Philadelphia, was moderator of the conference. Joseph F. Matlack, Edward Stern & Co., Inc., was chairman of the arrangements committee. Other committee members included: C. A. Schaubel, Dunlap Printing Co.; William J. Stevens, The Miehle Co.; Harold B. Pressman, Pearl-Pressman-Liberty Ptg. & Litho. Co.; Joseph H. Winterburg, Phillips & Jacobs, Inc.; Irvin J. Borowsky, Foster Type & Equipment Co.; William N. Cann, Jr., Wm. N. Cann, Inc., Wilmington, Del.; Henry B. Rudisill, Rudisill Co., Inc., Lancaster; Noel Rippey, executive secretary, PIP and Walter E. Soderstrom, executive vice president, NAPL.

Donnelley Enlarges Board

Directors of R. R. Donnelley & Sons Co., Chicago, late last month added three more members to its board of directors, bringing the total to eight members. Nominated for the new positions were Harold J. Berry, Harold B. Smith and Lewis W. Trayser.

The company's 1959 annual report indicated that sales and earnings were the highest in its history. Net sales were \$130,165,000, an increase of 10 percent over the preceding year's volume. Net volume was \$9,180,000, or \$3.21 per share, compared with \$8,057,000, or \$2.81 per share in 1958.

Western Reports Increase

Western Printing & Lithographing Co., Racine, Wis., has reported 1959 sales in excess of \$92,000,000 and earnings of more than \$5,500,000.

The company also reported plans for a major expansion of its operations into the international field.

In a report to stockholders, the company said that Whitman Publishing of Canada, Ltd., has been put into operation and is due to become wholly owned before the end of 1961.

Stockholders also were told that the company is establishing a company in Europe to create and produce books and distribute its products throughout Europe and other areas of the world. Western is also buying a French distributing firm.

The company's Artists & Writers Press subsidiary accounted for \$5,500,000 of the \$7,000,000 gain in sales. The Golden Book Encyclopedia, the report added, is expected to account for as much as 15% of Western's total sales in 1960.

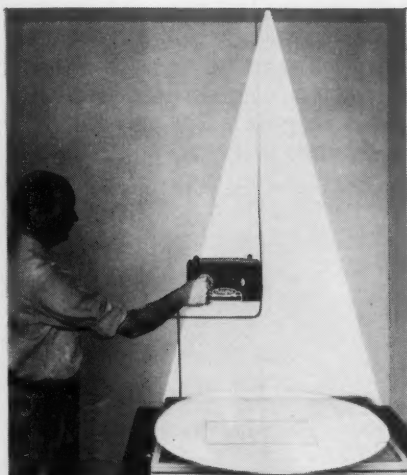
Sales of Golden Press, Inc., 50% owned by the company, were double the figure forecast for the operation a year ago, the report said.

Net worth of Western at the end of 1959 was listed at \$41,627,000.

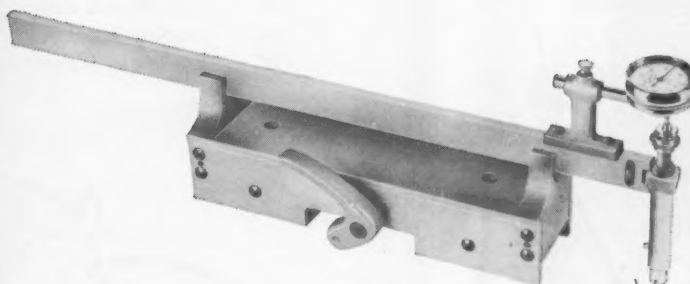
Additional space will be added this year at the firm's Hannibal, Mo. plant. The company has also rented 60,000 square feet of space at Newburgh, N. Y.

**Colight Job Proven
Precision Control Equipment
gives you**

**BETTER QUALITY ...from
PRINTS to PRINTING**

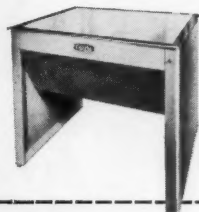


BETTER PRINTS . . . New Contact Printing Lamp takes all guesswork out of making contact prints. Easy to install, and operate. Miniature 20 watt lamp gives 8 times as much light as a photo flood . . . uses half as much current . . . lasts thirty times as long. Does far better work! Price: \$89.50 complete.

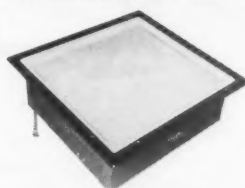


BETTER PRINTING . . . The new Colight Magnetic Packing Gauge scientifically measures the height (to .001 inch) of the printing surfaces of the plate and blanket cylinders . . . giving you *improved offset quality* and *longer plate life*. This profit-making gauge has been used extensively in some of the nation's best printing plants. It's simple to operate, and it's portable . . . you need only one per plant. It is a simple, sturdy, scientific instrument that will give years of maintenance-free service. Only a few plates saved and it has paid for itself. Order yours today . . . Price **\$215.00**

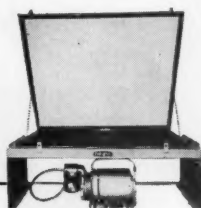
CHECK THESE PROFIT MAKING PRODUCTS FOR THE LITHOGRAPHER



MODEL KD—New! assemble it yourself and save money. Solid construction, adjustable straight edges, ample leg room, adjustable feet. Prices:
20" x 24" **\$149.50**
30" x 45" **\$187.50**



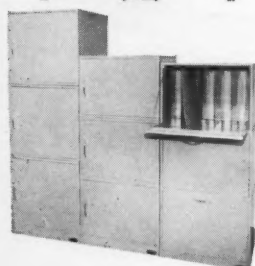
MODEL ASL—This economical, precision built, Colight Art Stripping Table, is designed for the Artist, Photographer, and the Lithographer. Adjustable straight edges, double glass for coolness and better light diffusion. Prices: ASL No. 1, 16" x 18" working area . . . **\$59.50**
ASL No. 2, 19" x 25" working area **\$79.50**



TILTING VACUUM FRAME
—Save time and maintain high quality with this precision built vacuum frame. Heavy duty Gast pump and molded blanket assure absolute contact. Three sizes to choose from:
11" x 17" to 21½" x 25"
Price (16" x 21½") **\$169.50**



MODEL TST—The Colight Tilting Stripping Table is a unit you never have to leave. While seated, necessary materials are at your fingertips. Adjustable tilt, straight edges, and feet. Price: Model TST, working area 19" x 25" **\$149.50**



FILING CABINETS—Prevent loss and damage of plates, negatives, and artwork with Colight's Filing System. Attractive grey-crinkled filing units accommodate any size operation . . . can be purchased separately as needed. Each unit stores 300-400 jobs safely. No hooks, clamps, or clips! Available in sizes to fit all standard negatives.

All prices quoted F.O.B. Minneapolis

COLWELL LITHO PRODUCTS, INC.

316 Chicago Ave., Minneapolis, Minn. Dept. F-1

● Free information. Please send me complete information on Colight products for the Lithographer.

Name

City

State

IT'S SPRING!

WATCH YOUR PROFIT GROW EXCITING 1960 LETTERHEAD SALES EVENT

Make this spring the best letterhead season you have ever had by cashing in on Hammermill Bond's big 1960 Letterhead Sales Event. National advertising in the big consumer magazines plus hard-hitting promotion pieces will plant these ideas in the minds of millions of businessmen: (1) their letterheads need re-designing, (2) they can look to you—their printer—for the new designs they need. Call your Hammermill Merchant for complete details about how you can get the material you need to tie in with this big business-building promotion. Do it today.

Will your present letterhead look at home in the Missile Mail?



Grab a moment as you hurry into the Soaring Sixties... and give your company's letterhead a pre-flight check-off...

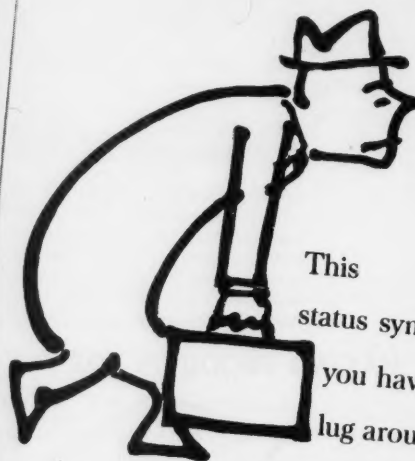
Design? Will it help you sell what you make and what you service? Printing? Have you asked your printer for letterhead advice? Paper? How does it perform in a typewriter, under an eraser, and in a prospect's hands? Your printer can help you design a letterhead that will impress your prospects... in India or Indianapolis...and

quietly reassure your old customers. When you ask him, he'll probably suggest using Hammermill Bond because he knows how well it prints and types. He knows how Hammermill Bond's bright snowy whiteness and crisp, businesslike feel stand out in any stack of mail. And he knows Hammermill Bond has envelopes to match. For help in planning and designing your next letterhead, see your printer or write on your business stationery to Hammermill Paper Company, 1451 East Lake Road, Erie 6, Pennsylvania.

ASK YOUR PRINTER TO BRING YOUR LETTERHEAD UP TO DATE ON

HAMMERMILL BOND

THE BEST KNOWN NAME IN PAPER



This status symbol you have to lug around

This one you can mail anywhere

HAMMERMILL BOND

Carrying an attaché case won't make you a vice-president overnight. Putting your letters on Hammermill Bond won't do it either, but it will help when you make sure your customers use Hammermill Bond. Letters with the Hammermill water-upon. Besides, they look good in anybody's attaché case. And ask your printer to use Hammermill Bond for your next letterheads. Hammermill Paper Company, Erie, Pennsylvania.



WE'LL PRINT IT ON **HAMMERMILL BOND**

Saturday Evening **POST ADS**

during March, April and May will ask millions of readers: Is your company's letterhead ready for the job it must do in the 60's?

Time, Newsweek Business Week U.S. News **ADS**

will tell your customers and prospects that good letterheads require good paper—and that you can supply that in Hammermill Bond.

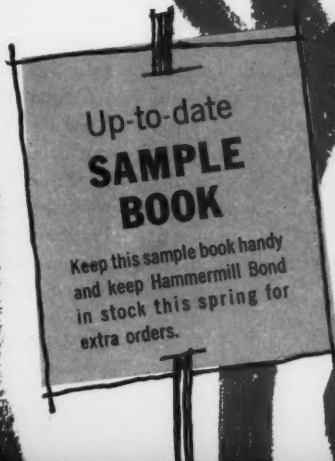
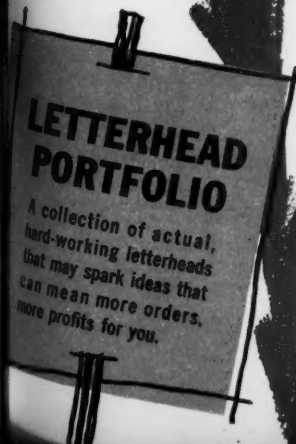
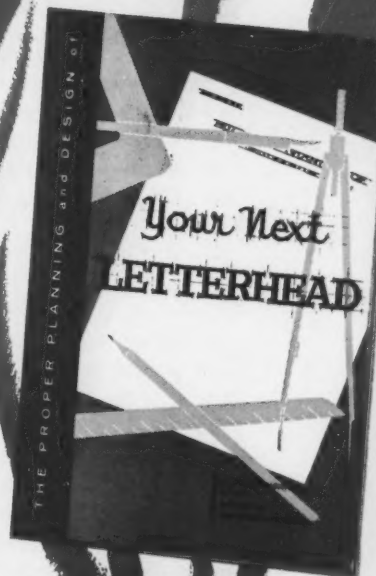
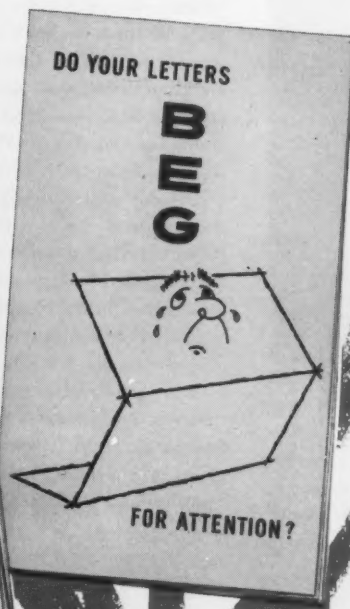
Customer-stopping **WINDOW SIGN**

This free 11" x 14" easel-backed sign tells customers that you can design modern letterheads for them.

GROW...TIE IN WITH HAMMERMILL BOND'S LETTERHEAD SALES EVENT!



Some modern designs at work
Effective business stationery on **HAMMERMILL BOND**
Actual specimens now in use



Hal W. Johnston Dies

Hal W. Johnston, 72, former executive vice president and sales director



Hal W. Johnston

of Stecher-Traung Lithograph Corp., died March 5. He retired in 1953 but had continued as a director.

Mr. Johnston joined the old Traung Label Co., a forerunner of Stecher-Traung Corp. in San Francisco in 1917. After the merger in 1934 which formed Stecher-Traung, he moved to Rochester as sales director.

Mr. Johnston was president of the Canning Machinery & Supplies Assn. from 1952 to 1954 and for three years was regional director of the National Sales Executives, Inc.

Litho Workshop Planned

A study of new products, new processes and a practical approach to color, will highlight the New Haven Club of Printing House Craftsmen's third annual New England Lithographic Workshop on Saturday, May 7., at the Eli Whitney Regional Technical School in Hamden, Conn.

Another highlight of the program will be the films to be shown throughout the day on subjects of interest to all in the litho trade. Films will be shown on press operation, paper, photography and other phases of offset lithography.

The morning program will be devoted to the exhibiting and demonstrating of new products and new processes. New papers, new films, new methods of halftone reproduction, new types of press plates, inks

and dampening systems are among the items to be shown and demonstrated.

The afternoon program will be devoted to color. A group of practical technicians will demonstrate and discuss all phases of color reproduction. Some of the techniques to be demonstrated are use of the densitometer, masking techniques, separation negatives, halftone positives, dot etching and color proofing by the diazo and wipe-on methods.

The day will end with a question and answer hour with practical, skilled craftsmen on camera, plate, stripping and press, on the panel.

The club has invited all manufacturers of new products and new processes in the lithographing industry to exhibit at the workshop.

Further information on the workshop and exhibit space may be obtained from Milton Portnov, The City Printing Co., 130 Bristol St., New Haven.

Todd Co. Expanding

Todd Co. of Canada, St. Lambert, Quebec, subsidiary of Burroughs Corp., is constructing a new plant for printing of commercial bank checks and business forms at 217 Taschereau Blvd., near Montreal. It replaces present facilities on Bute St., St. Lambert.

Plant will contain 16,600 sq. ft. of operational floor space.

Canadian bankers are reportedly showing increasing interest in magnetic bank automation equipment.

Based on this growing interest, Todd reports that it plans construction of a bank service printing plant in Toronto to produce encoded checks and other documents.

PIO Plans Convention

The annual convention of the Printing Industry of Ohio will be held on May 13-14 at the Carrousel Motel, Cincinnati. A feature of the convention will be a conducted tour of the plant of Gibson Art Co., greeting card printer. William Kleesattel of the Feicke Printing Co., Cincinnati, and a trustee of the PIO, is in charge of arrangements.

Arthur J. Mahnken Dies

Arthur J. Mahnken, retired vice president of Sinclair & Valentine Co.,



Arthur J. Mahnken

New York, died March 19 in New York. Mr. Mahnken had been taken ill in Florida shortly before returning to New York.

Mr. Mahnken had been particularly active in the lithographic field before his retirement last year, after 50 years with the printing ink firm.

On his retirement last year Mr. Mahnken was honored by the 33rd Annual, 5th District Conference of the International Association of Printing House Craftsmen. He was also honored by officers of Sinclair & Valentine at a luncheon.

Hall Elects Simpson

Frank W. Simpson, Jr., formerly vice president of Hall Printing Co., Binghamton, N. Y., recently was elected executive vice president and treasurer.

Henry N. Corp, plant superintendent, has been elected to the post of vice president in charge of production.

The changes, made at the company's annual meeting, were a result of two resignations. Robert Cafferty, formerly general manager, and Herman Hecker, former treasurer, left the company to go into business as Creative Printing Co. at 190 Robinson Street.

At the firm's meeting, Louis Pais was reelected president and Francis Palmer secretary. Samuel P. Boghossian, a company representative, was elected to the board of directors.

Simpson Competition Open

Simpson Paper Co., division of Simpson-Lee Paper Co., Everett, Wash., has designated May 15 as the closing date for entries in its 1960 Spring Competition for the Gallery of Fine Printing and Lithography.

Category winners will receive engraved plaques signifying excellence of craftsmanship and award-winning specimens will be placed on display in the Simpson Gallery of Fine Printing and Lithography in Everett. Awards are also publicized in two-page advertisements in the trade press.

Information on the competition is available from the company at P. O. Box 1008, Everett.

Shop Helps Discussed

A five-man panel discussed some of the newer litho helps and aids that are coming into use at the March meeting of the Metropolitan Lithographers Association.

The panel, under chairman Albert Gerson, Gerson Offset, included Manuel de Torres, Metropolitan Offset Plate Service; Michael Martocci, Empire Color Lithographers; Thomas Pellegrino, General Offset, and Charles Shapiro, Educational Director of LTF.

A new disposable blanket in the form of a carcass base to which a compressible fibrous top surface is fastened with a pressure-sensitive adhesive, was reported. In addition to the fact that this compressible surface is disposable, since it is compressible, it can print with a much higher squeeze than rubber and still not produce a slur.

Favorable reports were made of a Vacuumate Process surface treatment for magenta contact screens which reportedly prolongs their life by half by reducing damage through scratches resulting from use.

Recommended for making up print-proofs of books and other work involving page imposition was a two-sided blue print paper in 54" rolls.

For those offset shops which want to make contact color separations from transparencies without buying the expensive special machines for

this work, a pin-point ceiling light equipped with eight remote control filters was suggested. With this unit a regular vacuum frame and light-meter are used.

Examining dot-structure on press sheets, or in positives, is possible with new desk-top magnifying projector, according to the panel.

The instrument takes a nine-inch section of a press sheet any length and magnifies it 15 to 23x on an opaque screen. Sections of sheets can be cut and placed side-by-side for comparison.

Appearing on the market shortly, it was stated, will be a step-and-repeat machine for handling flats to make up a press plate with multiple imposition.

A color scanner which will handle both transparencies and opaque copy if flexible enough to wrap around the scanning cylinder, will reportedly be available soon.

Recruiting Program Started

Staff members of the Graphic Arts Association of Cincinnati and executives of several printing firms are conducting discussion programs in the city's junior high schools in an



To keep ink from hardening and forming a skin on the surface in ink cans that are used infrequently, cut a piece from a plastic wrapper for a package and smooth on the surface of the ink. The bottom of the can serves as the pattern for the circle of plastic. The circle should be a little larger than the circumference of the can.—*Winning entry in Kimberly-Clark Corporation's "Let's Swap Ideas" Program. Submitted by G. J. Mayfield, M and M Press, Irvington, N. J.*

effort to interest students in selecting the printing industry as a career. The motion picture, "A Future Unlimited" is shown at each session, followed by a brief talk with a question and answer period.

St. Regis To Buy Howard

St. Regis Paper Co., New York, has filed with the Securities and Exchange Commission a registration statement whereby St. Regis common stock will be offered in exchange for outstanding shares of common stock of Howard Paper Mills, Inc.

The proposed offer would provide a maximum of 294,042 shares of St. Regis common stock issued on the basis of .42 of a share of St. Regis common stock for each share of common stock of Howard.

Howard, through its four divisions, operates three paper mills and an envelope manufacturing plant.

LTF To Report on Work

The Lithographic Technical Foundation will report on what it is doing in research at a meeting to be held April 30 at the Statler Hilton Hotel, New York, under the auspices of the New York Employing Printers Association. The session will include an exhibit of accessories and small equipment.

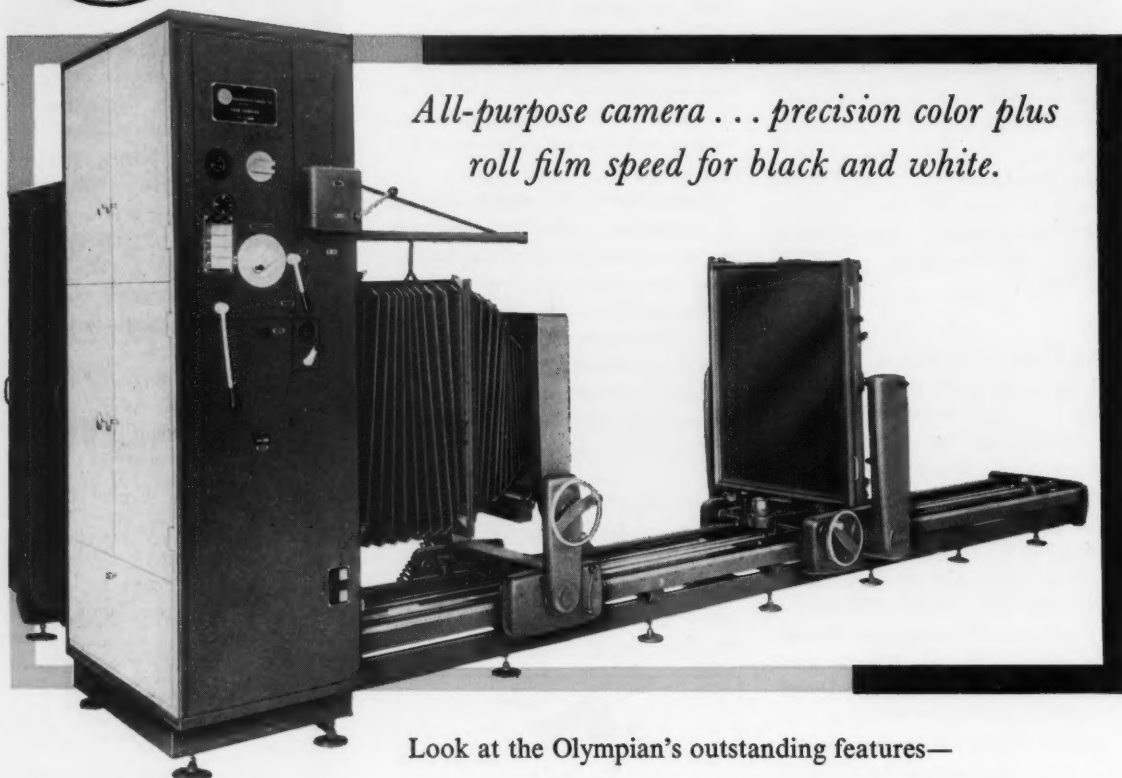
The progress report will be presented by Michael Bruno, LTF Research Director and his technical assistant Paul Hartsuch. In addition Frank Preucil, head of the photographic and color division and Edward Martin, in charge of the reduction to practice division, will also present reports on their particular departments.

All reports will be made at the morning session of the meeting. The afternoon will be devoted to personal consultation between the researchers and those attending.

Charles Shapiro, educational director of LTF and William H. Webber, director of LTF will also be on hand for consultation.

Reservations are available through Samuel Brown, New York Employing Printers Association, 461 Eighth Ave., New York.

CHEMCO OLYMPIAN



*All-purpose camera . . . precision color plus
roll film speed for black and white.*

THE OLYMPIAN is designed to handle the most critical color work and also perform as a high speed, roll film black and white camera. Now in operation in lithographic, commercial and newspaper engraving galleries, the Olympian has proved its "double-duty" value.

Look at the Olympian's outstanding features—

- The first camera to dispense panchromatic roll film, eliminating hand cutting in total darkness.
- Magazine holds four rolls of film up to 30" wide.
- New exclusive vacuum back automatically controls vacuum to exact size of film to be exposed.
- Circular, rectangular and contact screen holders slide into dust-free storage compartment to left of camera box.
- Film and screen controls located on right side of camera.
- Motor driven vertical and horizontal movement of lensboard controlled from darkroom and lensboard.
- Motor driven transparency holder rotates for rapid truing up and superimposing. Controlled from both darkroom and copyboard.
- 3-point register system provides for independent positioning of color masks.
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For full information and specifications on this new all-purpose camera write for "Olympian" brochure.



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Navigraphic Draws 400 in New York

NAVIGRAPHIC '60, a meeting designed to explore the newest developments in the graphic arts, drew an unusually large attendance March 19, at the Biltmore Hotel, New York. The crowd was so large that the morning session "played" to a standing room audience.

The meeting featured six presentations on the newest developments in the graphic arts. The topics and speakers were Photocomposing, George Morrison, Typographic Service Co.; "Dycril" Photopolymer Plates, Edward Orans, Quality Photoengraving Co.; Wrap-Around Plates and Presses, John W. Rockefeller Jr., John W. Rockefeller Jr. and Associates; Web Rotary Offset Printing, Hyman Safran, Safran Printing Co.; Trailing Blade Paper Coating, Dr. Harold Annis and William Rich, Oxford Paper Co.; and Dampening Systems for Offset Presses, Charles Shapiro, LTF.

Of particular interest to lithographers were the talks presented by Mr. Rockefeller on wrap-around plates and by Mr. Safran on web-offset.

Mr. Rockefeller pointed out that there is a problem in terminology when discussing wrap-around plates and presses.

He pointed out that at present a large number of forms printers already use a wrap-around plate, which in this case is actually what is called "dry offset."

He demonstrated the primary problem of the use a wrap-around plate, which is bottoming, that is non-printing areas striking the sheet. The problem, he said was that as a plate is placed on a cylinder compression develops on the inside of the plate which tends to force it out from the drum and tension develops on the outside of the plate which pulls it away from the drum.

This particular situation would not be a problem except that where a plate is etched the material in it is weakened so that at that point it will move away from the surface of the roller, and bottoming occurs.

For this reason it has been found that wrap-around plates on presses with larger form rollers do not bottom as easily as on presses with smaller rollers.

He pointed out that a shallow etched plate can overcome the problem to a certain degree, however, the shallow etch then affects the high point of the plate.

While the process has not been truly successful, he observed, there is every reason to expect to achieve practicability in the foreseeable future, by using shallow etch wrap-around plates which can be used in conjunction with the cold type methods of type setting.

He said that the success of wrap-around plates, when it comes, will profoundly affect both lithography and letterpress.

Mr. Safran, in discussing web-offset, pointed out that his firm had tried the process as early as 1940 but had been dissatisfied with the results and dropped the effort. However, in 1953 the company installed a web press and have been quite satisfied with its effectiveness, so much so that they have recently installed their fourth web-offset press. The press is a ten-color Harris-Cot-

trell 50", which can print 32 page folded signatures, catalog size, at a top speed of 24,000 an hour.

Mr. Safran had on hand a number of examples of the work done in his plant on web presses. He said that a strange factor in the use of web equipment is the general increase in quality with the increase of speed rather than the opposite, which might be expected.

A sign of the future of web-offset is indicated, said Mr. Safran, by the number of press manufacturers in the field. The finest web presses, he said, are made by American firms.

The problems yet unsolved, as cited by Mr. Safran, are: the lack of skilled craftsmen for the field; the lack of sufficient high speed equipment and the tendency of printing buyers to resist change.

In conclusion Mr. Safran stated that the technical quality of web equipment today makes poor quality a thing of the past. The only excuse for bad work today is poor craftsmanship.

He said that any printer who is considering web-offset as a business should specialize in that alone, due to the particular problems in production on web equipment.

Melvin Loos was given the Navigators Service to Industry Award at the luncheon held during Navigraphic '60.

Press sheet from an experimental wrap-around press plate made by John W. Rockefeller, Jr. and Associates.



PPIMPC Elects Knecht

Clifford W. Knecht, plant superintendent, Seaboard Printing Inks Inc., Philadelphia, has been elected president of the Philadelphia Printing Ink Makers Production Club.

Stern Appoints Two

Edward Stern & Co., Philadelphia, recently appointed John T. Werner to the position of production manager and Glenn Davidson to the post of chief engineer.

Mr. Werner had been in the sales department of the company for a number of years prior to his appointment. Mr. Davidson had been director of graphic arts research for LogETronics, Alexandria, Va.

BFI Forum Held

The Business Forms Institute, New York, sponsored a Magnetic Ink Forum, March 25, at the Sheraton-Palace Hotel, San Francisco.

Speakers who outlined the problems and indicated their possible solutions were Charles Conroy, Bank of America, San Francisco; G. M. Miller, unit manager of character reading at the General Electric laboratory at Palo Alto, Cal.; Maurice Adler, California Ink Co., Inc., San Francisco; and W. A. Force, Wm. A. Force & Co., Inc., Brooklyn.

A panel reviewed problems of letterpress printing (rubber and type), litho offset rotary, testing equipment, plate preparation, and quality control. On the panel were G. F. Hughes-Caley, consultant on magnetic devices for the General Electric Co., and E. G. Peter, of Moore Business Forms, Inc., W. J. Alexander, Standard Register Co., Oakland, Cal. and W. A. Force.

Printing Library Planned

Mead Paper Co., Chicago, has been remodeling its offices at 20 N. Wacker Drive, to provide space for a Graphic Arts Library. The purpose of this project, it was announced, is to assemble and display exceptional printed materials, cataloged by subject, for ready examination by graphic arts people seeking ideas on design, layout and color. Displays of printed material of current interest will also be scheduled from time to time.

Discuss "Management Function"

Members of the Graphic Arts Association of Cincinnati are participating in a series of "management function" meetings, conducted by Professor George Gore of the College of Business Administration, University of Cincinnati. Mr. Gore is expanding on subjects discussed in a similar series last year, with emphasis on "management of people," for employees in the middle management group.

The monthly dinner meetings are being held in the Cincinnati Club, with arrangements in charge of John

Flint Opens New Plant in New Jersey



A view of the newly opened Flint Ink Corp. building at Palisades Park, N. J. A feature of the new plant is product development laboratory. The plant will specialize in product development, manufacture and packaging of lithographic, metal decorating and letterpress inks.

J. Klinker, U. S. Printing & Lithograph Co., chairman of the association's production management section.

Broadston Rejoins Harris

T. M. Broadston has been appointed manager of the Los Angeles district of the Harris-Seybold division of Harris-Intertype Corp.

Mr. Broadston was a sales executive for the company in the East before becoming vice president of the Dahlgren Manufacturing Co., Dallas, about a year ago. He originally joined Harris-Seybold in 1948, and in 1951 became manager of its New York district.

As Los Angeles district manager, Broadston will be responsible for the company's sales and service activities in southern California, Arizona, New Mexico, southeastern Nevada and El Paso. He replaces Charles E. Wortman, who has been promoted to a new marketing post at the company's general offices in Cleveland.

RIT Magnetic Printing Seminar

Methods and values of quality control in magnetic printing were scrutinized at the Quality Control Seminar in Magnetic Ink Printing held at Rochester Institute of Technology, March 28-30.

The problems which were covered by the seminar were determining average quality of checks; comparing quality from two or more printing sources; determining defects causing most trouble; and selecting methods printers can use to determine which printing controls influence quality.

The speakers who covered these topics were Dr. Edward Duffie; Raymond Fortune, Standard Register; Donald Macauley, Paper & Printing

Quality Control, Inc.; Richard Maxwell, Research Director, Todd Division, Burroughs Corp.; Warren Rhodes, Head of Graphic Arts Research, RIT; and Dr. Mason Westcott, Professor of Statistics, Rutgers University.

POP Displays Covered

Opportunities for printers and lithographers in point of purchase displays were outlined at the March meeting of The Junior Executives Club of the Graphic Arts at the Poor Richard Club, Philadelphia.

The speaker was Irwin M. Browner, an executive with the Consolidated Mounting & Finishing Co., New York.

He said point of purchase display work is a profitable venture for printers and lithographers of all sizes.

Printing Exhibit Planned

The Society of Typographic Arts, Chicago, has invited entries in the 33rd annual Design in Chicago Printing exhibition to be held later in the spring.

Members of the jury panel are: Charles Walz, art director, Abbott Laboratories, Frank Johnson, art director, Needham, Louis & Brorby, advertising agency, Gordon Martin, designer and teacher, Institute of Design, Rhodes Patterson, designer, Container Corp. of America, and Frank McMahon, painter and illustrator.

ARTHUR W. BROOKS, former Chicago printing company executive and past president of the Chicago Craftsmen's Club, was killed March 5 in a highway auto crash near Dixon, Ill.

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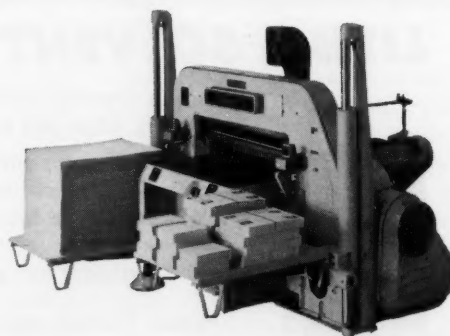
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Leigh Analyzes "Displays"

Joseph Leigh, chairman of the board, Einson-Freeman Co., Fairlawn, N. J., addressed the Sales Executives Club of New York on "How to Get Displays Used," at its March 22 meeting.

The talk, which has been a popular one with audiences for some time, was especially useful at a time when the use of display material is on the increase. Mr. Leigh is considered as one of the experts in the field.

TAPPI Conference Held

The Third Annual Conference of the Graphic Arts Industry held March 26 in Philadelphia featured a session on web-offset printing with Howard Harcke, Graphic Arts Inc., Philadelphia as the moderator. Other panel members were Ludwig Horn, Crescent Ink & Color Co., Bernard Green, Majestic Press and M. M. Muntz, R. H. Glatfelter Co., who discussed ink, presswork and paper, respectively, and their relationship in web-offset work.

In all, the conference consisted of four sessions entitled, Web-Offset Printing, Gloss Ink Printing, Paper Surface Characteristics, and New Developments in Graphic Arts. On the panels, following web-offset, were—Gloss Ink—Daniel O'Connor, American Litho Varnish Co., John Moody, Curtis Publishing Co., Joseph Abelson, General Printing Ink Co., moderator; Paper Surface—Joseph Krause, R. W. Rexford Co., Robert Headly, Philly Litho Co., John O'Donnell, Borden Chemical Co., and Frank Lovegren, P. H. Glatfelter Co., moderator; New Developments—John Simmons, Chromart Co., E. E. Sterner, Allan, Lane & Scott, Roy Barnes, DuPont, and Stanley Rinehart, NAPL, moderator.

Heeter Wins Mead Award

Heeter Lithograph Co., Pittsburgh, has been awarded second place in the Mead Paper Corp. Printing Excellence Award competition for 1959.

The award was presented for a booklet produced by Heeter for U. S. Steel Corp., advertising its Vitre-namel steel products. It was a 16

page, self cover booklet in four-colors.

The lithographing company recently moved into a new building in Pittsburgh.

Will Distribute Ascorlux

Chemco Photoproducts Co., Glen Cove, N. Y., recently signed a dealership agreement with the American Speedlight Corp., manufacturers of Ascorlux, pulsed xenon arc equipment. Ascorlux products will be avail-

able through the seven branches and the export division of the company.

Eureka Advances Preston

Russell J. Preston Jr., has been advanced by Eureka Specialty Printing Co., Scranton, to the new post of director of field sales. He formerly was sales manager of the specialty division.

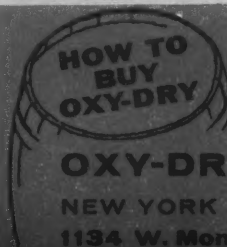
In his new post, he will direct the specialty, commercial and outserts division, as well as field salesmen.

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ALA Elects Board Members

New members were recently elected to the International Council Board of the Amalgamated Lithographers of America. These new members include Gustav Petrakis, vice president who succeeds former vice president Oliver Mertz; Theodore Meyers, president of Local 24, Pittsburgh, who succeeds Arthur Willis of Boston; George Gunderson, vice president of Local 4 and John Petitti, president of Local 6, who succeeds C. James Williams of Local 9 and Wilfred Porter of Local 8. Frank Powell of Local 12 was elected to the Canadian Region Councillor post vacated by Kenneth J. Brown, the new international president.

Officers re-elected were secretary-treasurer Donald W. Stone, vice presidents A. W. Brown, Martin Liberatore, John Wallace, and Theodore Brandt; atlantic region councillors Edward Swayduck, Edward Hansen, and George Cook; central region councillor Harold Spohnholtz; mountain region councillor Edward Donahue; and pacific region councillor Eric Carlson.

International representative Leon M. Wickersham has been appointed administrative assistant to the president. Mr. Wickersham was formerly president of the Racine, Wis., local and has been an international representative for the past four years.

Schmidt Elects Bonette

Verne B. Bonette has been elected a vice president and a member of the board of directors of Schmidt Lithograph Co., San Francisco.

Mr. Bonette has been associated with the company since 1953. In 1956 he was elected treasurer.

Photostat Contract Renewed

Photostat Corp., Rochester, N. Y., has signed a new five-year contract with Whitin Machine Works to continue the manufacture of the Photostat Offset Duplicator.

The firm, which manufactures and distributes projection photocopying, procedural microfilming, offset duplicating and office copying equipment and supplies, first entered into a sales

distribution agreement with Whitin in February, 1957. The Offset Duplicator, manufactured by the Whitinsville, Mass. firm, is sold through Photostat's field sales office network.

Teachers' Scholarships Set

Twelve scholarships, valued at \$200 each, will be awarded early in May to printing teachers desiring to attend the Annual Conference on Printing Education to be held at the University of Houston, Texas, during the week of Aug. 14-19, by the International Graphic Arts Education Association.

This will be the 35th annual conference of the association, whose membership consists of approximately 1,000 graphic arts and printing teachers in secondary schools and colleges. The theme of the Conference will be "New Trends in Graphic Arts Education in Secondary Schools and Colleges."

The scholarship awards have been made possible by a grant from Elmer G. Voigt. Mr. Voigt is president-emeritus of the Education Council of the Graphic Arts Industry and a former chairman of the board of Western Printing and Lithographing Co.

West Va. Appoints Two

West Virginia Pulp and Paper Co., New York, has advanced William T. Rehling from New York district manager to assistant manager of commercial printing paper sales.

Ernest G. Zimmerman, Jr., has been named to succeed Mr. Rehling as New York district manager.

In his new assignment, Mr. Rehling will help provide overall direction to the company's program of direct selling to printers.

The company has also appointed Arthur I. Stewart district sales manager for commercial printing paper sales in the Philadelphia area. He succeeds Kenneth W. Glazebrook now with the company's multiwall bag division.

Mr. Stewart will be responsible for sales of coated and uncoated letterpress and offset papers to printers in Philadelphia.

Soderstrom Addresses Craftsmen

Walter E. Soderstrom, executive vice president of NAPL recently addressed Southern Tier Chapter, International Association of Printing House Craftsmen, at a meeting in Binghamton, N. Y.

Mr. Soderstrom is the publisher of the two-volume Lithographers Manual. His subject was "What's Wrong with Lithography."

Ludlow Appoints Four

Ludlow Papers, Needham Heights, Mass., has appointed four men to new posts, as a part of its program to expand technical services.

Dr. Austin W. Fisher, Jr., has been advanced to the position of vice president in charge of technology. He will be in charge of research, quality control, technical service and engineering development.

Dr. Howard H. Reynolds has been advanced to the post of director of research, succeeding Dr. Fisher.

Robert M. Yahres has been appointed director of quality control.

Walter F. Biggins has been appointed to the newly created post of manager of technical service for the company.

Dover Buys Howell

Dover Industries Ltd., Hamilton, Ontario, has purchased The Howell Lithographic Co., Ltd., of Hamilton, as a wholly-owned subsidiary.

Dover has been in operation since 1884 as lithographers, manufacturers of folding cartons, posters and labels.

The carton division of Robinson Industries Ltd., another wholly-owned subsidiary of the company, is being amalgamated with Howell. The products of the combined organization will be sold under the Howell name.

Douglas H. Wigle will continue as president of Howell and S. F. Pearman, formerly general manager of Robinson, has been made vice president and general manager of Howell.

The cone division of Robinson Industries will be operated as a division of Dover Industries under the name of Robinson Cone Co. Edward Lebarge will be general manager of Robinson Cone Co.

S-T Appoints Keller

Donald A. Keller has been appointed assistant treasurer of Stecher-Traung Lithograph Corp., Rochester. Mr. Keller joined the company in 1955 and became comperoller a year later, a position he will retain in addition to new responsibilities.

Polito Joins Pitman

Daniel Polito has joined the staff of the Harold M. Pitman Co. in the New York area as a technical representative.

Mr. Polito attended the American School of Design, and was employed by the Army Map Service.

Eureka Appoints Preston

Eureka Specialty Printing Co., Scranton, Pa., has named Russell J. Preston Jr. to the new position of director of field sales. He will supervise and direct the company's specialty, commercial and Outserts divisions.

Mr. Preston previously was sales manager of the specialty division. He has been with the firm since 1956.

New Roller Supply Firm

Graphic Supply Co., New York, has formed a new subsidiary, Graeco Roller Co., Inc., New York, which will distribute a complete line of graphic arts rollers manufactured by United States Rubber Co.

C. T. Zeese has been named vice president of the new subsidiary and will direct its operations, while its president, Benjamin Tankel, chief officer of Graphic Supply, will continue active direction of the parent company.

NPTA Convention Held

The National Paper Trade Association held its 57th annual convention March 27-30, in New York, with General Carlos P. Romulo as the featured banquet speaker. Mr. Romulo spoke on "The Asia America Does Not Know." The speech outlined many of the facts of Asian life of which most Americans are unaware but which will have a profound influence on our future.

William F. McArdle, president of

Printing Industries of America spoke at the fine paper division meeting on "Building New Horizons Together."

Levee Named Chairman

Robert C. Levee, corporate manager of printing, Owens-Corning Fiberglas Corp., has been named chairman of the Fifth District of Printing House Craftsmen convention to be held in the Commodore Perry Hotel, Toledo, O., May 20 and 21.

Crown Advances Wolfe

John T. Wolfe, Jr., has been appointed merchandising manager, Industrial Paper Sales Division, Crown Zellerbach Corp.

Mr. Wolfe will assist the division manager with sales, product improvement, and market development.

Pierce Appoints Hewin

Pierce Specialized Equipment Co., San Mateo, Cal., has appointed Clarence L. Hewin as their southeastern representative. His headquarters will be in Atlanta, Ga.

Mr. Hewin's territory includes Georgia, Alabama, Mississippi, Florida, North and South Carolina and Tennessee.

Dayton Changes Name

The Dayton Rubber Co., Dayton, O., has changed its corporate name to the Dayco Corporation. The change was approved at a share holders meeting held recently.

At the same meeting three members of the board of directors were re-elected for a three year term. They are C. M. Christie, president, H. H. Kahn and B. G. McCloud, Jr.

St. Regis Appoints Anderson

St. Regis Paper Company has appointed Allen E. Anderson western district sales manager of its Printing Paper Division.

Mr. Anderson has 39 years' experience in Printing Paper Sales with St. Regis, first starting at the Bryant mill in Kalamazoo, Michigan. Prior to the sale of the Kalamazoo mill, he had served as merchant sales manager of the western district.

Equipment Installations

The following firms have recently installed new Harris presses.

Lord Baltimore Press, Clinton, Ia.
—model 560 23 x 30", five-color.

Chicago Offset Printing Co., Chicago—model 238, 25 x 38", two-color.

Indiana-Michigan Corp., Chicago—model 260, 43 x 60", two-color.

Lincoln Printing Co., Chicago—model 249, 36 x 49½", two-color.

Midland Lithographing Co., Kansas City—model 260, 43 x 60", two-color.

The Packard Press, Philadelphia—model 249, 36 x 49½", two-color.

LaPlante Lithographing Co., Ltd., Toronto—model 260, 43 x 60", two-color.

York Litho. Ltd., Toronto—model 238 25 x 38", two-color.

The following firms have installed new Craftsman Line-up Tables during the past month:

Neff Lithographing Co. — New York.

Forms Printing Co. — New York.
N. Y. Label & Box Corp. — New York.

Neo Litho, Inc. — New York.

General Stencils, Inc. — Brooklyn.

Eastman Kodak Co. — Rochester.

Cornelius Printing Co. — Indianapolis.

Moore-Langen Co. — Terre Haute, Ind.

Chas. Brown Printing Co. — Kansas City.

R. R. Donnelly & Sons — Chicago.

Hart Press, Inc. — Long Prairie, Minn.

American Printing — Washington, D. C.

Harper Printing Co. — Atlanta.

Stanford University Press — Stanford, Cal.

Lockheed Electronics — Los Angeles.

Pacific Coast Litho Co. — Los Angeles.

Taylor Publishing Co. — Dallas.



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ESOPUS POSTCARD C.2S.
ESOPUS TINTS
ESOPUS TINTS COVER-BRISTOL
DULL OFFSET C.2S.

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	80	66	—	112	136	160	208	266	320	—
	100	—	—	—	—	200	—	—	—	—

ZENAGLOSS	Basis	20x26	23x35	26x40	35x46
COVER	60	120	186	240	—
	80	160	248	320	496
	100	200	310	400	620

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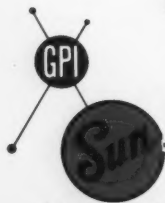
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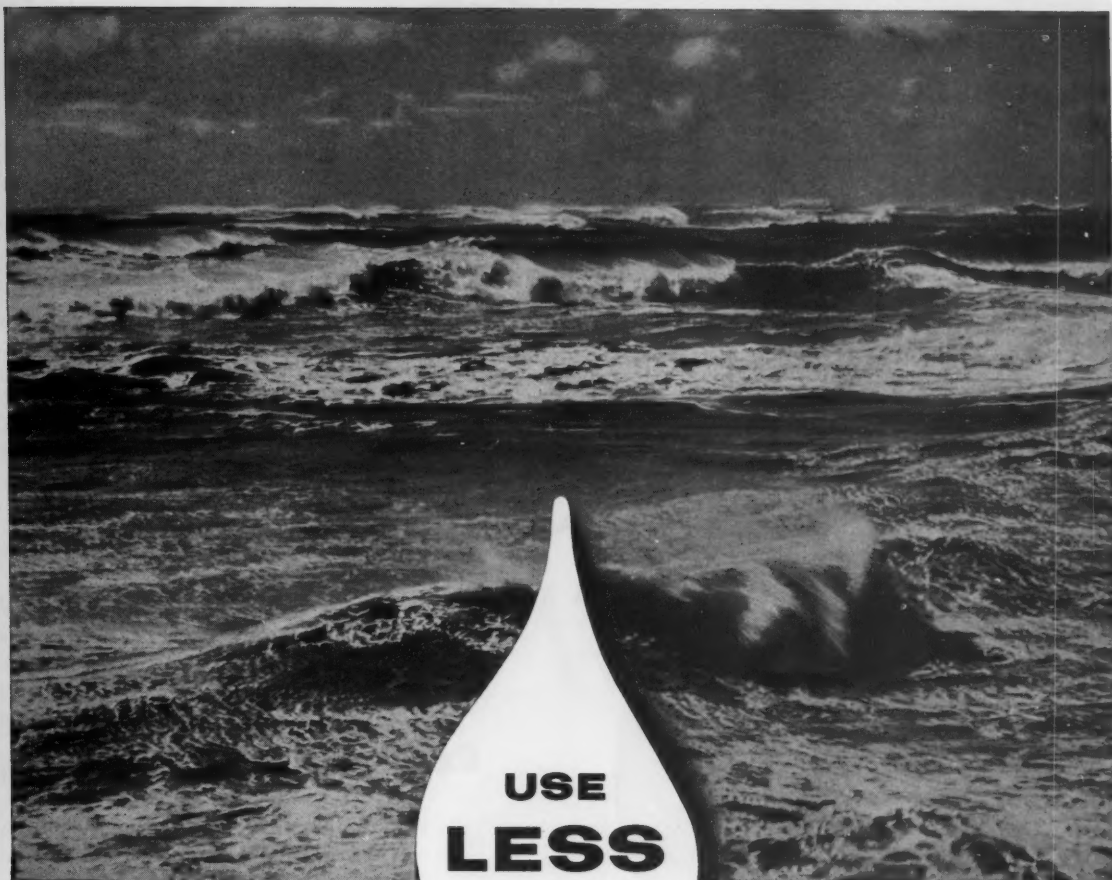
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Coated Plywood For Acid Tanks



The Douglas Fir Plywood Association reports that a fir plywood panel with a special resin-impregnated surface is finding acceptance as a material for tanks which hold acids and other strong solutions. The tank shown above is one of several installed recently by the St. Louis Lithographing Co. The tanks will reportedly withstand heavy impact without damage and are easy to patch if damage does occur.

S&V Opens Branch

Sinclair & Valentine Co., New York, last month opened a new branch, its 48th, in Phoenix, Ariz.

Louis Suk is the company's representative for the new branch which is located at 229 West Jefferson St.

Bethany Issues "Herb" Book

Bethany Press, the trade division of The Christian Board of Publications, one of the largest religious publishing houses in the United States, issued a new paper back, offset produced book, "The Bible Herb Book" by Marian Maeve O'Brien, food editor of the St. Louis Globe Democrat. First run of the book was 10,000 copies.

Craftsmen Discuss Offset

The March 17 meeting of the Club of Printing House Craftsmen of New York featured a discussion of the "Latest Development in Small Offset."

In addition to the discussion there was on hand a display of some of the latest equipment used in small offset work. The equipment included two cameras, two platemakers, six types of plates, one regular press and a press with a programming device.

Hart Joins DuBois

Robert Hart has been appointed vice president of the DuBois Press, Rochester, N. Y. He was formerly with Smith-Hart Printing Corp.

Anthony M. Bell Dies

Anthony M. Bell, 49, vice president and treasurer of the Sentinel Printing & Binding Co., Milwaukee, died recently.

He had been vice president of the firm for seven years.

RBP Appoints Tuckner

Frank M. Tuckner has been appointed sales manager and technical representative for Minnesota by RBP

Chemical and Supply Co., Milwaukee.

His headquarters will be in the firm's newly opened sales office at 1144 Ryan Ave., St. Paul.

Hoy Joins Canada Lithographing

G. F. Hoy has been appointed vice president and sales manager of Canada Lithographing Co., Toronto. He has also been elected a director of the company.

He was formerly on the sales staff of Saturday Night Press, Toronto.

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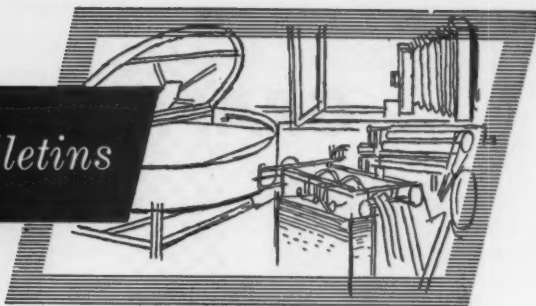
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Market Contact Screens

A complete line of magenta and gray contact screens for photolithography and photoengraving, including rectangular and circular models, is now available through the Royal Zenith Corp.

Developed by an Italian manufacturer, the screens, called Policrom Magenta Gold Tone and Policrom Gray Velvet Tone, are made of polyacetate which reportedly will not curl, withstands buckles, scratches and markings. Screen thickness is only .003", which will insure closer contact and simplifies use in camera vacuum backs.

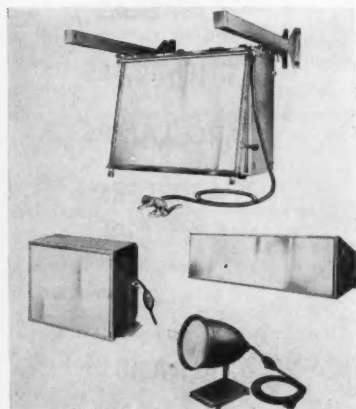
The rectangular model is available in sizes from 8" x 10" to 31" x 31" and the circular model in 24" and 31½" diameter. Both types are available in 50 to 150 lines, plus unusual 175 and 200 line models, with 15, 30, 45 and 60 degree angles.

Further information is available from the company at 180 Varick St., New York.

New Line of Darkroom Lights

The nuArc Co., Inc., Chicago, is producing a line of nine darkroom

nuArc Darkroom Lights



safelights for wall, ceiling and table mounting. All have a metal body with silver, baked enamel hammerloid finish.

Inspection safelights made by the company are available in three sizes and can be supplied with overhead rails and water flow system. According to the company, the lights can be used for etching halftone negatives as well as inspection of all negatives and positive.

Grade Selector Offered

Champion Paper Co. recently introduced a selector for its line of papers to allow the user to decide what stock to use on a given job.

The selector is a disc set in a holder which can be turned to show a given type of paper at the selector point. When the type has been positioned the specifications of the paper appear in two windows cut in the holder.

The unit will show the brand name of a given type of paper and the process for which it is made, in addition to the basis weight of the stock.

Offering Treatise on Lenses

The C. P. Goerz Optical Co., New York, is offering a treatise on the "Red Dot" Artar and other of its lenses. The material is available from the company at 461 Doughty Blvd., Inwood, N. Y.

Booklet on Hi White

Beckett Paper Co., Hamilton, O., recently issued a booklet showing samples of its Hi White and Hi White Buckeye stocks.

Besides giving samples of the papers the booklet shows the weight of the stocks and contains a chart showing the sizes available in each weight.

Introduce New Magnetic Type

American Type Founders Co., Elizabeth, N. J., has introduced a new type for magnetic ink character recognition machines in bank check work.

Called E-13B, the type has been approved for quality and accuracy by the Committee for Type Design of the Office Equipment Manufacturers Association.

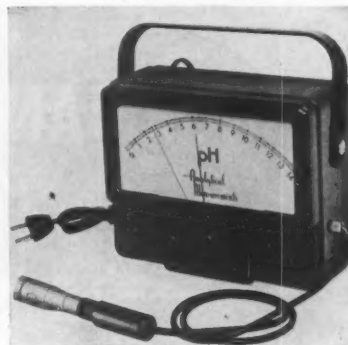
The type comes on a 10 pt. body and its basic stroke weight is a specified .010". There are 14 different characters in the design; 10 figures and 4 symbols.

New pH Meter

Analytic Measurements, Inc., Chatham, N. J., has developed and is marketing a new pH instrument. Called the Model 700 Big Scale pH Meter, the instrument will, reportedly, enable the user to make simple pH readings to within .02 pH.

The meter features a single operating control and a high output electronically modulated amplifier, with printed circuit and sensitive meter elimination. The unit is portable and may be used to take samplings on the production line, without the necessity of bringing samples to the laboratory.

Big Scale pH Meter



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New ATF Type Faces

Several new faces in the Century Schoolbook and Spartan series are now available on discs for the ATF Typesetter, from American Type Founders Co., Elizabeth, N. J. The Spartan series offers a variety of sans serif faces for varying typographic needs in photocomposition.

The new Century faces were designed by Tommy Thompson, who recently completed an adaptation of Baskerville for the Typesetter. The Spartan series was designed by the company's typographic design department.

The company recently introduced a booklet which lists complete specifications on all sheet-fed offset presses it manufactures or distributes. Entitled "ATF Presses-Specifications, 1960", the booklet is available from the company at 200 Elmora Ave., Elizabeth.

Silver Halide Plates Offered

Silver halide emulsions coated on a rigid methyl methacrylate base are now offered by the Cramer Dry Plate & Film Co., St. Louis, under the trade name "Plastoplate".

Intended primarily for use with optical comparators, photo-typesetting machines and computers, the product is described as combining the photographic advantages of a silver type emulsion with an optically clear, rigid, nonfragile base.

Two emulsions are available on the methyl methacrylate base: Reprographic, a high contrast orthochromatic emulsion and Comparator Type 2, a blue sensitive line emulsion incorporating a diffusing agent.

The plates are available in standard photographic plate sizes up to 20" x 24". In addition they are offered in disc form to fit standard photographic instruments.

Additional information is available from the company at 1835 Shenandoah Ave.

New Enlargement Paper

Projection Mono-Copy, a silver sensitized reproduction paper for making enlarged positive copies directly from negative microfilm, has been developed by Anken Film Co., Newton, N. J.

The process has been designed to eliminate the three-tray manual developing operation when making enlargements of microfilmed drawings,

maps, reports and office records. With the reproduction paper, the operator exposes in the normal manner on any standard microfilm reader-printer or microfilm projection equipment. One-step developing is done in the company's Monobath solution (a combination developer and stabilizer), using a machine processor. No further fixing or washing is necessary. According to the company, operations can be carried on under subdued light.

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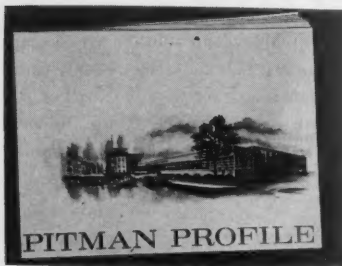
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Pitman Brochure Distributed

A full-color promotional brochure, employing three printing processes in its production, is being distributed



New Pitman Promotional Brochure

by Harold M. Pitman Co., Chicago. Offset lithography, letterpress, and silk-screen were used. These three processes also represent three of the major markets for the company.

Entitled, "Pitman Profile" the brochure spotlights the company's history, its physical facilities, and its service policies, as well as describing such activities as the company's scholarship program and monthly newspaper.

New Type Faces Listed

Amsterdam Continental Types & Graphic Equipment Inc., is offering a new 6-page brochure with one-line showings of a total of 141 typefaces in 66 families stocked on American point body.

These typefaces represent the designs of many European artists. Type faces include Amsterdam, Berthold, Stempel, Klingspor, Nebiolo, and Haas.

The brochure is available from the company as 276 Park Avenue So., New York.

Increase in Bible Paper Use

Ecusta Paper, part of Olin Mathieson Chemical Corp., Pisgah Forest, N. C., reports an increase in the use of 30-pound lightweight paper (Bible paper) in the booklet field.

The company points out that the increase in postal rates makes the increased use of the lighter paper almost imperative.

The Inland Press plant of the Inland-Magill Weinsheimer Corp., Chicago, recently produced 100,000

copies of an 104-page medical booklet on the 30-pound stock, for a Chicago pharmaceutical firm.

According to the company, printers report waste factors during runs with the stock to be about 5 percent on black and white work and 10 percent on color work. The company adds that sheet may be printed both sides because the stock is as opaque as papers nearly twice the weight.

Market Parallax Viewer

Rutherford Machinery Division of Sun Chemical Corp., New York, is marketing a parallax viewer specifically designed for checking the register of negatives in a negative holder in photo composing and step and repeat work.

The unit is 2 1/4 inches when closed and can be opened to 3 1/2 inches long, and has 2X magnification to assure accurate registering of cross lines on negatives.

Offers New Color Film

AnSCO, Binghamton, N. Y., has introduced new color film specifically balanced for use with electronic flash units.

According to the company, the speed and spectral response of the film, called Super Anscochrome 6500, make electronic flash units more effective than before. Medium output units can reportedly do work of costly heavy studio equipment.

Fluctuating Humidity Examined

West Virginia Pulp and Paper Co., New York, released a folder last month showing the effects which fluctuating humidity has on paper in the plant.

Entitled, "How Fluctuating Humidity Undermines Your Profits," the folder contains charts and graphs showing the effect of humidity on moisture content in paper and the effect of moisture content on the condition of the paper for printing.

Flexowriter Described

Friden, Inc., San Leandro, Calif., has introduced a booklet describing

its Flexowriter ABA machine which is designed to pre-imprint offset masters for the pre-encoding of checks for use in magnetic ink sorting and accounting operations.

The booklet describes how the unit works and how the magnetic ink sorting operation operates.

Plastic Paper Described

A new version of an informational guide book on Texoprint plastic printing paper is now being distributed by Kimberly-Clark Corp., Neenah, Wis.

The 32-page illustrated booklet describes some of the uses, characteristics and applications of Texoprint, which reportedly combines the printability of paper with the durability, flexibility and "hand" of cloth.

Will Display Gevacopy

M. R. Klastorin, Inc., 1423 East Elizabeth Ave., Linden, N. J. will be holding open house April 19-23 from 2 to 7 p.m. at which they will display the Gevacopy process and the latest in nuArc equipment. Refreshments will be served.

Curtis Describes Paper Line

A handsome sample booklet released recently by the Curtis Paper Co., Newark, Del., describes the company's line of printing papers.

The book is plastic bound and features on its cover a full color reproduction of a commemorative enameled glass goblet made in England in 1762.

The samples in the book are of the weights and textures in the company's Rag, Utopian, Shalimar, Fluoro Antique, Stoneridge, Colophon and Tweedweave Text and Cover.

INTERNATIONAL  CONVENTION
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in
august
BILTMORE HOTEL • AUGUST 7-11

IPPAU Reelects De Andrade

Anthony De Andrade has been re-elected to the presidency of the International Printing Pressman and Assistants Union. He has held the office since the death of Thomas Dunwody in May 1959.

Also reelected was the union's secretary-treasurer, George L. Googe.

Elected as vice presidents were Alexander J. Rohan of Washington, D.C., James F. Doyle of Chicago, Walter J. Turner of Chicago and J. Frazier Moorse of Detroit.

The officers, who will hold their offices until 1964, will be installed at the union's quadrennial convention in September in New York.

Scholarship Students Doing Well

Leslie C. Shomo, chairman of the National Scholarship Trust Fund of the Educational Council of the Graphic Arts reported last month that the eighteen students now attending college under grants from the fund are doing very well scholastically.

All but four of the students are planning to work in printing plants during the summer vacation and have already acquired jobs. The fund is attempting to place the remaining four in graphic arts plants for the summer.

Ten new scholarships will be awarded this May for the school year beginning in September 1960. A group of fifty finalists have been selected for the competition from the results of their college board examinations and are now being interviewed by printers throughout the country.

Evens Leaves Milprint Post

Roland N. Evens has retired as board chairman of Milprint, Inc., Milwaukee, but will continue as a director, chairman of the executive committee and a consultant.

Arthur Snapper, who has been president, was named board chairman, succeeding Mr. Evens.

The company has been a subsidiary of Philip Morris, Inc., since 1957.

Brevities

A. C. KALMBACH, president of Kalmbach Publishing Co., has been elected president of the Milwaukee Employing Printers Association.

BENJAMIN KAPLAN has been named sales vice president, Liess-Marcus Co., Inc., Philadelphia.

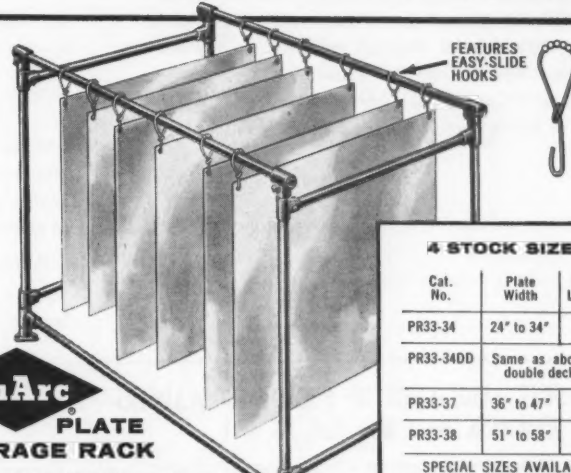
WILLIAM E. ZABEL, JR., vice president and treasurer of Zabel Brothers

Co., Philadelphia, has been elected to the northeast regional board of the First Pennsylvania Banking & Trust Co., Philadelphia.

HOGAN-KAUS LITHOGRAPH CO., San Francisco, has installed two new presses, a Royal Zenith 23 and a 30.

DELNO F. STAGEMAN has been named comptroller in charge of accounting and bookkeeping operations and procedures at Williams Press, Inc., Albany, N. Y.

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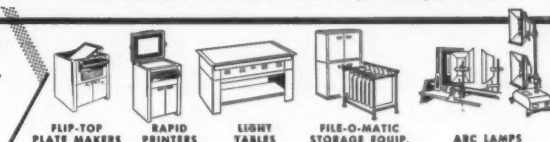
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Presses smaller than 17"x22" (Minimum Dues \$50 per year)	\$20 per press per year....\$
Presses 17"x22" to 22"x28".....	\$28 per press per year....\$
Presses larger than 22"x28" up to and including 35"x45"....	\$37 per press per year....\$
Presses larger than 35"x45".....	\$47 per press per year....\$
	Total.....\$

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Fold First

Erwin F. Simon Dies

Erwin F. Simon, 53, foreman of the lithographing department of the Multitone Corp., Milwaukee, died March 1.

He was a former president of the Milwaukee Litho Club and a member of Local 7 of the ALA.

Schmidt Advances Two

Schmidt Lithograph Co. of San Francisco has named two new vice presidents and board members. They are Verne B. Bonnette, treasurer since 1956, and Ernest F. Wuthmann, Jr., research director.

GA Conference Planned

The Graphic Arts Association of Wisconsin will sponsor a three day conference and exhibit on new developments in the graphic arts industry Nov. 9-11 at the Milwaukee Arena and Auditorium.

Install 77" Four-Color

The Graphic Arts Process Co., Detroit, has completed installation of a 52½ x 77" Harris, four-color offset press.

This is the third press of this size installed by the company.

P&J Buys Scientific

Phillips & Jacobs, Inc., Philadelphia, during March purchased all the assets of Scientific Litho Products Co., Huntington Valley, Pa. Production of the line of products made by Scientific will continue. They will be added to the line offered by Phillips & Jacobs.

C. F. Geese and J. Handloss, of Scientific, are retiring from the supply business and the corporation will be dissolved. Mr. Geese will continue his work as a consultant.

Install Web-Offset Press

Tribune-Press, Gouverneur, N. Y. has purchased a new Goss Suburban web-offset press, which will be installed in the newspaper's new plant to be completed this summer.

The press will consist of two inline units, a roll stand and a jaw type folder. This arrangement can produce up to eight broadsheet or 16 tabloid

pages at speeds up to 12,000 papers an hour. Each unit is complete with a Goss inking arrangement and dampening system. The press will print newspaper black or spot color on a center fed web.

The press will be used to print the weekly Tribune-Press and at least six other publications. The new installation represents a conversion from letterpress. Six newspapers are involved.

In addition to the new press the company has ordered equipment for

cold type composition, and facilities for photography, darkroom, layout, and paste-up are being installed.

U.S. Reports Increase

Both sales and net income of U. S. Playing Card Co., Cincinnati, increased last year, according to the annual report issued late in March. Sales in 1959 were \$21,547,036, compared with \$20,866,678 during the previous year, while net income was up from \$2,160,379 to \$2,204,190.

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POSITIVE SIZE	YOUR COST	
	FIRST ORDER	THIRD- AFTER
4 x 3 or smaller	\$15.00	\$30.00
5 x 7	17.50	35.00
8 x 9	20.00	40.00
8 x 10	22.50	45.00
11 x 14	25.00	50.00
12 x 18	42.50	85.00
16 x 20	72.50	145.00

Extra charge for 8 x 10 transparencies, \$10.00.

Color mat proofs available at following extra charges:

4"x5"—\$3.00	11"x14"—\$7.00
5"x7"—\$4.00	12"x18"—\$8.00
6"x9"—\$5.00	13"x16"—\$8.00
8"x10"—\$6.00	16"x20"—\$9.00

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Also, our Natural Color Postcard Division will be happy to forward Free Samples and Price Lists immediately upon request.



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Top sportsmen, writers and experienced fishermen acknowledge Reindeer Lake to be the finest fishing spot in Canada.

Our 5000 ft. compact airstrip is suitable for all types of corporation and privately owned planes.

Phone or write for complete information. Our 16 mm sound and color film 25 minutes in length is available at no charge for group showings.

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**For More Information and Details Phone
FE. 8-1583**

ABP Studies Web-Offset

At the annual conference of the Associated Business Publications last month a session was held on offset production of publications.

Speakers who covered various phases of the topic were William Webber, LTF, who spoke on "Trends in Offset"; Edward Blank, New York Employing Printers Association, who compared web-offset with web-letterpress; James Johnson, president of the Web-Offset Section of the Printing Industry of America, who discussed web-offset from the viewpoint of the publication production manager.

Mr. Webber pointed out that web-offset has shown a definite increase in volume. The factors behind this increase are the development of more versatile plates, improvement in press dampening systems, improvement in offset papers and technical improvements which have made the use of letterpress paper possible. He also pointed to the improvements in camera and cold type composition as being important for future increase in web-offset use.

Mr. Blank said that in runs of 25-30,000 web-offset has advantages over the conventional flat-bed letterpress, but above 50,000 web-letterpress is probably more efficient than flat-bed due to the recovery of the curved electro costs and two-sided high-speed printing and folding. He doubts that the "Cycril" or powderless etch plates will swing the balance in favor of letterpress. He said he feels that web-fed units will hold an increasingly important position in both processes in the future.

Offset Paper Changes Format

The *Middletown* (N. Y.) *Daily Record*, Middletown, N. Y., the country's largest cold-type, offset daily newspaper, was converted early this month from a tabloid to a standard-size format. The conversion was made possible by the installation of new stuffing machinery in the pressroom. The changeover will permit *The Record* to handle the increased production requirements. The morning newspaper, which serves 20,000 fam-

ilies in Orange, Sullivan and western Ulster Counties in upstate New York, averages currently more than 50 tabloid-size pages daily in three different regional editions.

The paper reports that, in less than four years, its daily circulation has grown to more than 20,000 net paid. Record advertising lineage in February, 1960, was up 45 percent from the year before, according to New York State Publishers' Association reports.

Nat. Publishing Expands

Two web-fed presses—one offset and one letterpress—are part of a big expansion program by National Publishing Co., Washington, D. C. According to L. C. Shomo, executive vice president of the firm, a Harris-Cottrell web-offset press and a Hoe four-color web-letterpress are on order.

The expansion is the third in the past year for the big publication printing house.

In the beginning

In the beginning, there is the camera. Here, in the first step to most reproduction processes, is where your work and your reputation gains its hallmark.

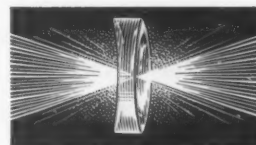
How the camera does its work—well, indifferently, or badly—is surely reflected in the quality of the printed piece. If your camera is capable of faithfully reproducing the copy . . . or even of improving on its deficiencies . . . every other step in the printing process has a much greater chance of success.

Is it not sound business then, to be certain that the camera you use is the very best camera you can buy? And when that camera costs no more—or at best, a very little more than an ordinary camera, it can be the best investment in business success you ever made.

Robertson Cameras are designed and built by camera craftsmen. The experience and tradition of more than 30 years of building fine photo-mechanical equipment is clearly evident in every camera bearing the Robertson name.

Next time the purchase of a camera—in any size, or for any process—is in your business plans, investigate the Robertson line. Your nearby Robertson Dealer will be happy to demonstrate the obvious advantages a Robertson Camera can bring to you.

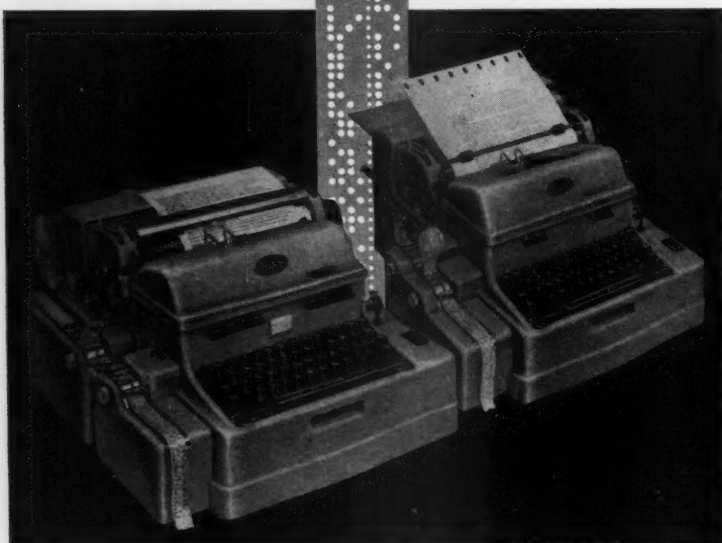
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The Justowriter can save you money in producing manuals, price lists, bulletins, house organs, booklets, and catalogs. For full details about this Tape-Talk machine call your local Friden man, or write on your letterhead for more information.

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GAI Meeting Set for May 5-8

"Meeting the Challenge of an Expanding Economy" has been chosen as the theme of the Eastern Seaboard Conference of the Graphic Arts Industries meeting May 5-8, in Pocono Manor, Pa.

The first business session, May 6, will hear two speakers discuss aspects of the conference theme. Dr. Neal Bowman, National Association of Manufacturers, will present "Meeting the Challenge to American Business." Seymour Udell, treasurer, Ampco Printing Co. and Advertisers Offset Corp., will speak on "Meeting the Challenge to Printing Profits." Elmer M. Pusey, business manager, Judd & Detweiler, Inc., is the chairman of this session.

The business session on May 7 will hear Harold T. Gardner, director, William G. Johnston Co., speak on "Meeting the Challenge to Printing Sales Management." In addition Walter G. Arader, president, Edward Stern and Co., will discuss "Meeting the Challenge to Printing Production," and Willard E. Brown, assistant vice president, Judd and Detweiler, Inc., will speak on "Management Teamwork Answers the Challenge." Donald B. Thrush, president, Thrush Press, Inc., and Westport Litho, Inc., will be chairman of the session.

New Incorporations

The following firms have been granted charters of incorporation in the last two months:

Monroe Litho and Letter Service, Inc., 36 St. Paul St., Rochester, N. Y.

Libra Publishers, Inc., 53 West 35th St., New York.

S. B. Wood, Inc., 185 Montague St., Brooklyn.

L & G Litho Corp., 30 Vesey St., New York.

Jayson Lithographers, Inc., 26 Court St., Brooklyn.

Leind Bros, Inc., 121 Varick St., New York.

Arc Litho Specialties Co., 2 Elm Place, Freeport, N. Y.

Continental Color, Inc., 1454 Dahill Rd., Brooklyn.

Devenport Brothers, Inc., 515 Lafayette St., New Orleans.

R & E to Discuss Quality Control

The Research and Engineering Council of the Graphic Arts has chosen quality control as the theme of its 10th Annual Conference to be held at the Dayton Biltmore, Dayton, O., May 23-25.

Conference chairman will be the Council's second vice-president, Paul Lyle, who is executive vice-president of Western Printing and Lithographing Co.

O. H. Somers, Raytheon Corp., will explain the general pattern to be followed in establishing and operating a sound quality control program, as the keynote speaker.

Moderators for panels on quality control work in specific areas are William Palinski, Western Printing and Lithographing Co., paper; Howard Walker, Meredith Publishing Co., ink; John O. McCahon, The Smyth Manufacturing Co., adhesives; Robert Downie, Marathon, a Division of American Can Co., metals; and J.

Leonard Starkey, McCall Corp., photosensitive materials.

On the conference's third day those attending will visit Dayton plants and witness quality control in action.

Details and registration forms may be obtained from Robert E. Rossell, managing director, Research and Engineering Council of the Graphic Arts Industry, Inc., 5728 Connecticut Ave., N.W., Washington 15, D. C.

Mergenthaler Advances Huie

John C. Huie has been advanced to the position of manager of Linofilm sales by Mergenthaler Linotype Co., Brooklyn.

In his new position Mr. Huie will be responsible for sales of Linofilm and surveying plant requirements and engineering for phototypesetting.

Harris Advances Three

Harris-Intertype Corp., Cleveland, last month, advanced three men to new positions. Richard W. Helmig,

formerly Cleveland division manager was advanced to the newly created post of vice president, product managing. Charles J. Conlin, Jr., formerly director of planning and controller for Harris-Seybold became Cleveland division manager replacing Mr. Helmig. Norton McGriffin, formerly controller of the Dayton division became Harris-Seybold controller replacing Mr. Conlin.

Two Join Pitman Sales

William Boyden and Anthony Cicchetti, during March, were appointed to the sales staff of the Harold M. Pitman Co., Chicago.

Mr. Boyden has joined the Boston sales staff of the company. He has been in the graphic arts trade, in the sales and technical fields, for 14 years.

Mr. Cicchetti joins the company's New York sales staff. He has had six years' experience in lithographic sales.





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Opaque, yet transparent You can read thru **LITHO BROWN**, though it's completely opaque. Accidental masking overcome by this revolutionary advantage.

No bleeding - Unlike ordinary tape, **LITHO BROWN** will not bleed when cleaned with Carbon Tet. The color is part of the base material. Absolutely no pinholing.

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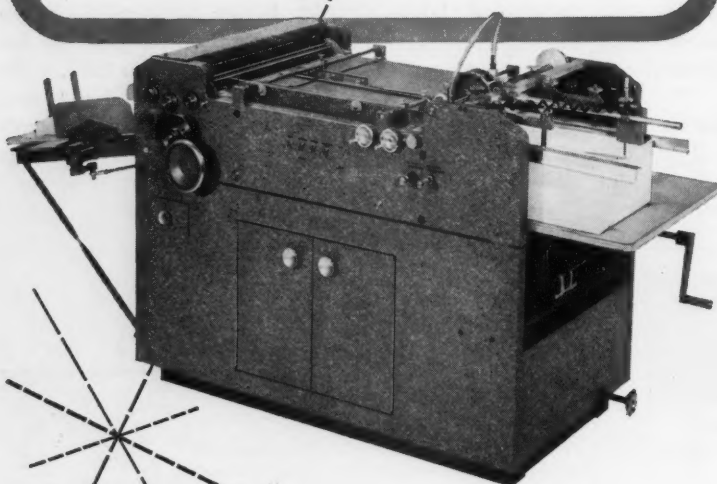
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Variable Speed Control.

The NEW ROSBACK JET '20' Slot Rotary Perforator has many firsts in the field. First fully Automatic Small Air Wheel Suction Feed Perforator.

Production Speed on full size 20" sheet up to 12,000 per hour. Up to 20,000 per hour on smaller sheets. Production speed up to 7,000 on Strike Perforating.

Indicator Light will light when pile reaches proper operating level.

All Operator Controls are within easy reach of Operator on one side of Machine. Machine can be placed against wall to save space.

Rosback®

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Benton Harbor, Michigan

WEB-OFFSET (Continued from Page 39)

finest web-offset presses available today are those manufactured by American firms. The major manufacturers of web-offset equipment estimate that there were perhaps 10 4-color web offset presses of all types in existence before 1946. At the present time there are more than 100.

After more than 25 years in the printing business we have come to the conclusion that the only way to print economically and profitably in quantity, is to start with a roll instead of a sheet of paper. The paper machine at the mill delivers its products in rolls. If avoidable, it makes no sense to take that roll and cut it into sheets, trim it, deliver it to the printer who prints the first side in one or more colors and then the second side and then folds it before it is ready for binding. It is obviously better to take a roll of paper and deliver it folded and then take on all the problems that happen in between. In this manner we have a chance of utilizing our manpower most effectively.

After six years of experience, web-offset has exceeded all of our own earlier expectations both as to quality and production. One of the most important recent developments in the field of web-offset has been the ability to run low priced machine coated stocks that were designed for consumer magazines and letterpress printing. This makes it possible for web-offset to produce not only on uncoated stocks (which are very difficult for letterpress, but also on the wide range of letterpress coated papers that the American paper manufacturer has produced so efficiently.

Catalog Goes Web

Last year for the first time, the Lionel toy train catalog was produced by web-offset. This 56-page job in large quantity, effected an important savings in both production time and dollars to the customer, and was completely satisfactory in appearance. The catalog originally produced for many years by sheet-fed letterpress, was printed in 1958 by sheet-fed off-
(Continued on Page 141)

WEB-OFFSET

(Continued from Page 55)

Q: Is the web-offset color process fast?

A: This may be answered by outlining the passage of color copy through typical copy preparation steps and onto the press. Both transparent and reflection color copy can be reproduced, and a number of methods and variants can be employed to produce a set of color plates. For this demonstration, we will follow a full color transparency through the three-color system to a set of color plates.

A four-color press is useful with the three-color system. The fourth plate carries the text matter only, in black. The advantage is that the black plate is not involved in the color separations and may be prepared independently. Blind areas are left in the text plate for the color illustrations.

The photographic operations consist of preparing a single photographic mask and the three-color separation halftone negatives. Simple, standardized procedures are

used. No color corrections or alterations of tone values are done by hand. Pin registration, gray contact screens, simultaneous development of all the negatives, and tone control by appropriate camera methods "build in" the necessary quality.

The separation negatives are stripped in register on dimensionally stable transparent flats. The proper text page locations of the various color illustrations are determined at this time. The three color flats and the text flats are used to prepare a set of four press plates. Presensitized plates are used, with longer running plates available if needed. Again, no time consuming hand corrections are made. The plates are pre-registered for the press. They are installed with a minimum of press down time.

This is one possible copy preparation cycle. It is one which has been used frequently at the laboratory. It is indicative of the general time requirements for the process and serves as a reference in estimating the time requirements for variations such as reflection copy instead of transparent copy, the use of converted copy, and so forth.★

(Continued from Page 140)

set and then transferred to web-offset in 1959.

The *Detroit News* T-V Magazine is being printed weekly on our web-offset presses. The eight-page full color cover is printed on machine coated letterpress stock and the text pages are printed by web-offset on standard newsprint. The Mexican and Caribbean sections of the Spanish edition of *Life* are also being produced by web-offset on standard 40 lb. letterpress stock.

One of the most encouraging facts that we have learned is that high speeds surprisingly often enhance quality. We have operated four-color sheet-fed equipment in the past and have never done better printing at 4,000 per hour than we are doing now at 16,000 per hour, and we are reaching for still higher speeds.

In addition, we have been able to perfect our techniques for converting letterpress plates to film. We find that the loss in detail when transferring from engravings to lithographic film and offset plates is frequently less than the normal loss in detail that occurs when electrotypes are made from the same originals.

This new conversion process has created for web-offset a new field of publication work which could only be produced by the letterpress process

heretofore. We have been printing the *Automotive News* weekly magazine since 1955 and on that one publication alone we have converted more than 10,000 letterpress advertisements into offset plates. These range from

mediocre one-color stereotypes to fine four-color copper engravings — all with excellent results. I am confident that *Automotive News* would not now be interested in producing their week-

(Continued on Page 143)

Going to the Paris Exposition?

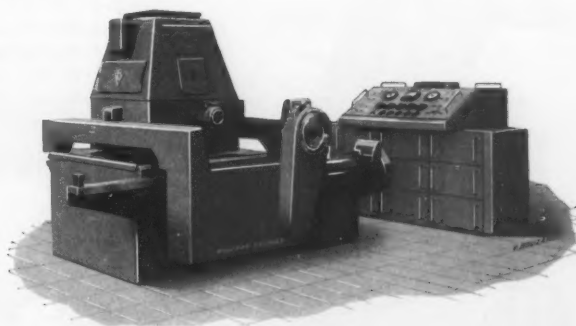
See us at Stand No. F3-06-T. P. G.

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Punch Card Control



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A troublesome service can be turned into a profitable operation with the PMC Die Cutting Machine. Many printers and lithographers have found new business opportunities in a wide variety of work requiring an efficient, economical die cutting operation.

Speed—ruggedly built and simple to adjust, the PMC Die Cutting Machine can handle up to 300,000 pieces per hour; **simplicity**—die can be locked into a registered position in the machine in a few minutes, change of jobs made quickly and easily; **versatility**—handles a wide range of label, round cornering and specialty work and is efficient for both, long and short runs.



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great on press...



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HAMILTON BOND

IT'S ON PRESS that your choice of Hamilton Bond really begins to pay off. Its perfect flatness and absence of curl . . . its instant response to feeds and grippers . . . its uniform bulk from sheet to sheet, ream to ream, shipment to shipment . . . its genuine watermark and excellent ink-receptivity—these are the reasons for using Hamilton Bond No. 1 sulphite for letterheads and business forms.

AND IN THE TYPEWRITER Hamilton Bond pays off again. Your customer appreciates the elegant crackle and the strength of Hamilton Bond. Erasures come clean—no fuzz or wear-through. And the wide choice of 11 attractive colors and 3 finishes makes Hamilton Bond an all-around printing and typewriter paper for any office.

YOUR WORK IS AS GOOD AS YOUR BOND, and Hamilton Bond brings out the best in your work. This fact is emphasized in the continuing Hamilton Bond advertising campaign in *Business Week* and *U.S. News & World Report*.

BUSINESS PAPERS

•
TEXT & COVER

•
OFFSET

•
BOOK



HAMILTON PAPER COMPANY, MIQUON, PA.
Mills at Miquon, Pa., and Plainwell, Mich.
Offices in New York, Chicago, Los Angeles

WEB-OFFSET

(Continued from Page 141)

ly magazine by any other process. They are now able to accept letterpress plates, film negatives, art work, and have even accepted continuous tone gravure positives. All of these have been successfully converted to web-offset. This has meant an important *plus* in versatility and has enhanced their opportunity to sell more advertising space.

I don't think it would be fair to paint too rosy a picture of this field without acquainting you with some of its problems:

1. *There are no skilled craftsmen available because the field is new. The men must be trained, and this training takes time, patience and money.*
2. *High speed equipment is still very scarce. The equipment manufacturers thus far have had very little pressroom experience to guide them in designing presses for the future. The maximum speeds up to now have been under 800 f.p.m., compared with much higher speeds in gravure and letterpress.*
3. *Paper and ink problems are not yet solved. The paper and ink manufacturers, while they have made great progress in recent years, have not yet discovered the ideal ingredients for web-offset printing. Even though the present quality levels are competitive with the finest of the other processes,*



future research in web-offset chemistry promises to deliver superb printing quality at a level that is unavailable today at high speeds.

4. *It is human to resist change and to fear the unknown. Printing buyers have resisted any change and many have not even investigated this new method of production—they wait for others to do it first.*

For many years, offset in general, and web-offset in particular, had a reputation for being low in price and correspondingly low in quality. This is no longer true. The reasons for poor web-offset printing today are exactly the same as the reasons for poor letterpress printing, namely, poor craftsmanship.

Twenty years ago if *Life* and the R. R. Donnelley Co. had not had the vision and the determination to print color at high speeds on heatset letterpress equipment, we would probably all still assume that it is impossible to print good color work on machine coated paper at high speeds. We must never stop trying to improve. Web-offset presses, just as one-color sheet-fed presses, will produce poor work with poor craftsmen and they will both produce excellent work with highly skilled and conscientious men.

As printers, we succeed as we serve our customers well and we fail as we serve them poorly. Our customers seek the best possible quality at the lowest possible price and within schedules that grow shorter as modern transportation in the jet age shrinks the size of the world.★

... we have come to the conclusion that the only way to print economically and profitably in quantity, is to start with a roll instead of a sheet of paper.'

FOLDING BOX

(Continued from Page 56)

Association's convention in Los Angeles. Purpose of the contest, as stated by the association, is "to organization to improve quality and

finest quality

color PLATES

for offset lithography

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10. LETTERPRESS INKS
11. LITHOGRAPHIC INK
12. INTAGLIO PRINTING INKS
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Company

Address

By

usefulness of the boxes they produce and to demonstrate to American manufacturers and retailers the creative ingenuity of the folding carton industry."

A total of 1,209 cartons were entered. Fifty-one box makers are represented among the winning "100 Best." Cartons were judged on superiority of printing by lithography, gravure, letterpress and flexography, also on construction, potential new volume use and general merchandising superiority.

Judges of the printing categories were: Frank E. Boughton, flexographic consultant, Chicago; Robert E. Rossell, Research and Engineering Council of the Graphic Arts, Washington, D. C.; Homer E. Sterling, Carnegie Institute of Technology, Pittsburgh, Pa.; William O. Morgan, *Graphic Arts Monthly*, Chicago; and Edward L. Tollefsen, Foote, Cone & Belding, advertising agency, Chicago.

All 1,209 entries were displayed at the Drake Hotel in Chicago late in March, after their return from Los Angeles. They were scheduled also for a showing, April 12-14, at the New York Coliseum.★

METAL DECORATING

(Continued from Page 100)

rid of the excess moisture in the inking unit.

The first dampening roller is doing nothing to assist in such a situation and in fact, unless a certain amount of excess water is carried, this roller is starved of moisture, and can then be more harmful in its effect than helpful.

Now let us see what happens when we add two extra rollers. This has the effect of diverting the path of the moisture so that the main feed now goes directly to the first plate roller. Any surplus moisture is removed or smoothed out by the second roller, thus providing a fine smooth dampening of the plate and insuring that you are printing with clean fresh ink and not a puddle of emulsified ink and water.

The water fountain roller is driven, in common with most other makes

of press, by means of a variable-speed fractional horse-power motor, but with this difference—the speed is regulated by potentiometer which provides an infinite variation between minimum and maximum, with finger tip control.

We had employed the system of water fountain drive for some years on our paper machines before deciding to apply it to the metal decorating press, but you will no doubt recall that the previous method of driving the water fountain roller was by means of a ratchet wheel and pawl. The pawl was usually arranged to give a half-tooth feed.

I am raising this point because there does not seem to be total agreement at which to run the fountain roller.

It is a fact that when we had the very slow-revolving ratchet-driven roller that this roller carried a cover which not only brought up a supply of water by its rotation, but also maintained by capillary attraction a certain reservoir of moisture in the cover material.

You will note I say *most* metal printers prefer the uncovered roller, but there are still those who have a preference for the covered roller, and therefore, we have to cater to both by having an alternative set-up with the smaller speed range. I believe there are merits in both systems, and both are available as required by the customer.

In addition to the potentiometer which controls the speed of the roller, we also have a knob which gives an infinite variation to the time of dwell of the feed roller.

That just about covers the actual functions of the press as such. I would like also to discuss a feature of the drive of the tandem press.

Between the first and second units of the tandem press we introduce a special gear box which embodies a clutch, by means of which it is possible to separate the drives of the two units. In addition to splitting the main driving shaft the operation of the clutch lever also actuates a number of switches. These in turn re-

the Right Combination...

QUALITY



"the CHALLENGER"

\$397⁵⁰ complete

1500 lb. capacity

Model 1056—battery operated

PRICE



"the DRUM HANDLER"

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1000 lb. capacity

Model 3062—battery operated

SELECTION



"the TELESCOPIC 99"

\$699⁰⁰ complete

1000 lb. capacity

Model 99721—battery operated

MORE THAN 80 BIG JOE MODELS



Hydraulic Handling for EVERY Department

BIG JOE

Manufacturing Company

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Offset printing plates don't grow on trees!

Offset plates are made; we make them. Our thirty year's experience in color and in black and white work, assures you of printing plates of the highest quality.

Skilled Craftsmen, excelling in preparation of advertising art, commercial photography, offset plates (all types) and rotogravure plates, combine to afford you a complete service.

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USE **ROLCOR** LITHO-RED
TRANSTAPE

THE STRIPPING TAPE
YOU CAN SEE
THROUGH BUT CAN'T
EXPOSE THROUGH

No pinholes. Color is part of base material. No bleeding, oozing, shrinking, curling or static. Cuts easily without use of special cutting edge. Can be reapplied without tearing goldenrod surface. Extra thin (.0028) for better contact. Adhesive always stays on tape. Also available clear.



2592 inch
ROLLS x 1/4" • 3/8" • 1/2" • 3/4" • 1"

ROLL-O-GRAPHIC CORP.

133 PRINCE STREET, NEW YORK 12, N.Y.

route the electric circuit so that the push buttons on the second unit no longer control the main motor, which now drives only the first unit.

A small pony motor now drives the second unit and is controlled by the push buttons of the second unit. Therefore, with the clutch lever in what I will call the "split" position, it is possible to run the two units quite independently and thus enable both units to be worked on at the same time for plating up, blanket changing, roller washing, or even just plain cleaning—with no risk of injury to either operator.

In the case of a three-unit press there is, of course, a similar arrangement between the second and third units.★

TECHNICAL BRIEFS

(Continued from Page 32)

able capital investments. 5. Support research.

LETTERPRESS DEAD? BALDERDASH! Joseph Chanko. *New England Printer and Lithographer*, Vol. 22, No. 8, Sept. 1959, pp. 54-7, 4 pages. Five advantages of letterpress are cited as: 1. Wide range. 2. Availability. 3. Flexibility. 4. Quality. 5. Economy. These are discussed. A list is given of 19 important advances made by the industry in the last 25 years. Certain needs for the future are listed and it is suggested that the industry put more support into pure research.

GRAPHIC SCIENCES RESEARCH AT STANFORD RESEARCH INSTITUTE. Anon. *Graphic Arts Monthly*, Vol. 31, No. 9, Sept. 1959, pp. 200, 202, 204, 3 pages. Stanford Research Institute has established a Graphic Sciences program for the improvement of printed communication. Contributions can come from work in electronics, mechanics, pneumatics, hydraulics, chemistry, physics and economics. Some work that the Institute has done in these fields is reported.

DIRECT PRINTING PLATES WITH GELATIN RELIEF. Herbert P. Paschel. *Photo Methods for Industry*, Vol. 2, No. 9, Sept. 1959, p. 20, 1 page. Brief discussion of the European Filmkliche, and the Guth plate (U.S. Pat. 2,709,654) and an experimental plate demonstrated by Kodak.

VIDEOGRAPH USES CATHODE-RAY TUBE TO PRINT IMAGE AT LIGHTNING SPEED. (From Photo Methods for Tomorrow.) Lloyd E. Varden. *Photo Methods for Industry*, Vol. 2, No. 9, Sept. 1959, pp. 12, 14, 2 pages. A new electronic system, called the Videograph Process, is capable of almost instantaneous image recording, although image quality is inferior to that obtainable by the photographic process. Speed is of the order

of 20,000 letters, numbers, or similar symbols per second. The image is formed on a moving web of paper with a polystyrene coating by means of an electrostatic image, powder developed. The operation is described briefly.

COLOR VISION AND THE PRINTER. Dean Farnsworth. *Printing Technology*, Vol. 3, No. 1, Sept. 1959, pp. 17-27, 11 pages (including discussions). A study of perceptual problems in vision related to printing. Thorough discussions are given on: color blindness and tests for it, such as the F-M 100 Hue Test and the I-S C C Color Aptitude Tests; metamers (colorants of similar appearance but different spectral composition); lighting; area of color; and induced contrasts (simultaneous or successive).

MR. PRINTER, YOU'RE TO BLAME FOR STATUS OF GRAPHIC ARTS RESEARCH. Marvin C. Rogers. *Printing Production*, Vol. 89, No. 12, Sept. 1959, pp. 44-7, 4 pages. First of a series on the misconceptions of research and why printing has 'missed out' on the benefits it brings. Quotations from industry and research leaders like Chanko, Zettlemoyer, Rhodes and Bruno are interspersed with comments by the author. Bruno compares the \$10 billion chemical industry with its \$250 million research, with the \$8.5 billion graphic arts with only \$6 million for research. The impact on the graphic arts of companies from research conscious industries with graphic arts interests (Fairchild, R.C.A., 3M, Hell, Dow, Photon, DuPont, Kodak and others are listed) is discussed.★

PHOTO CLINIC

(Continued from Page 68)

with the calibrated scale furnished with his machine. If either one of the densitometers fails to give a set of readings that matches its own calibrated scale then, of course, that densitometer is giving false readings. If this is the case the defective machine must be repaired and re-calibrated.

If both machines prove to be operating according to the manufacturer's specifications, but the readings from a standard scale differ, this may be due to difference in the manner in which the instruments measure the light transmitted through the density. When the incident light beam strikes the photographic density, some light is absorbed, some transmitted and some scattered. If the emerging light is measured at some distance from the emulsion it will be mostly transmitted light and the density value is called *specular density*. The light

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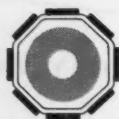
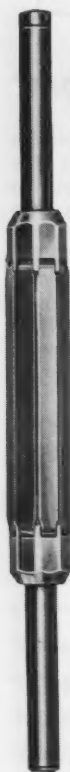
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measured right at the exit surface of the emulsion is a combination of scattered and transmitted light. The density value measured here is called *diffuse density*. Between these two extremes are various values of *intermediate density*. Diffuse density is less than specular density. The ratio expressing the difference between them is known as the Callier coefficient and, for many photographic emulsions is approximately 1.5.

It should be expected that a number of densitometers of the same type and make would give the same reading. But this assumption can not be made for densitometers of different types and makes. Minor differences in the optics would introduce variations in the type of density measured. When the same negatives are to be measured on two densitometers which differ in the type of density measured, it is possible to establish the coefficient for this difference. A scale can then be calculated to show the equivalent density readings for a standard scale on both instructions. You would then know what densities to achieve (according to your densitometer) that will measure correctly on your customer's instruments.★

LETTERS

(Continued from Page 18)

ical on the picture so that it will not fade away. I would appreciate any information you might have as to: 1) Method used for hardening image on gold and chemicals used, 2) Method of sensitizing the gold and chemicals used, 3) Type of camera involved, 4) The negative used for this method of photography.

C. S. Greene
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We understand that there are certain methods of sensitizing gold so that an image may be projected upon it; however, since these procedures are not ordinarily employed in the graphic arts, we have no information to offer on the subject. Perhaps one of our readers can help.

—Editor.

More On Education

Dear Sir:

I am an undergraduate student working towards my B.S. degree here at the

Rochester Institute of Technology. I am majoring in Printing, and have worked in industry several years before coming to college. Reading through the article by Mr. Samuel M. Burt, "Grow or Merge" (March 1950), I have found several discrepancies.

Mr. Burt says, "there is a need in industry, to find the right kind of people to manage the printing plants of the future—but where will we find these people?" Mr. Burt also states that "college trained personnel are in short supply today." I disagree. There are many qualified students here at R.I.T., just itching for an opportunity to enter industry, to go to work and develop their training, but—there are NOT enough job interviews or job availability information for the students or the standards set by a company and the school are so unrealistic to the level of instruction here at the Institute.

Sure, we have had many a large firm send representatives to interview prospective students for employment, but they usually only want one person or the one with the highest grade average. Is this any incentive for the other students, who are average but yet have the initiative to develop themselves into worthwhile employees of tomorrow? We need more inquiries from industry as there is a large and untapped pool of trained college personnel here at R.I.T. All we ask is a chance to work with industry—to get our feet wet—not to be discouraged at interview time by the usual four or five large companies who only want the cream of the crop. Don't be afraid to ask my fellow students for help in employment, be it summer help or permanent employment, for we need you, industry, just as you need us. All we ask is to be remembered!

R.I.T. is a fine school with a large and well qualified teaching staff in the Printing Department. The development of the student is a responsibility not only of R.I.T. but of industry too. You, industry, are letting this large available pool of educated and trained personnel go to waste by not investigating the help at your fingertips.

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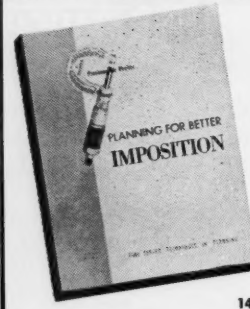
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INDEX to ADVERTISERS

A

Alien Associates..... 152
Allied Paper Corp.....March
Aluminum Company of America.....85,86
American Roller Co..... 16
American Type Founders.....57,106,107
Amsterdam Continental Types and
Graphic Equipment, Inc.....March
Anchor Chemical Co., Inc..... 117
Ansoco 27
Appleton Coated Paper Co.....March
Arctic Lodges, Inc..... 136
Azoplate Corp.March

B

Bartels Co., Gordon.....98,143
Baum, Inc., Russell Ernest..... 148
Beckett Paper Co.....63,64
Bell-Hortensine Co., The.....March
Big Joe Mfg. Co..... 145
Bridgeport Engravers Supply Co.....March
Bouvard & Calmels, Inc..... 141
Brown Mfg. Co., W. A.....March
Buckbee Mears Co..... 150
ByChrome Co., Inc..... 148

C

Cantine Co., Martin..... 123
Carlson Co., Chesley F.....March
Champion Paper Co.....25,26
Chemco Photo Products Co..... 114
Chicago Litho Plate Graining Co..... 150
Colwell Litho Products, Inc..... 109
Consolidated Water Power
& Paper Co.....28,29
Cottrell Co.
Division of Harris-Intertype Co.....61,62
Craftsman Line-up Table Corp.....March
Crescent Ink & Color Co.....March
Cromwell Paper Co.....3rd Cover
Cross Siclare Co..... 120

D

Davidson Corp.March
Dayton Industrial Products Co., Div.
of Dayton Rubber Co..... 21
Dexter Co., The Div. of Miehle
Gross-Dexter, Inc..... 95
Di-Noc Chemical Arts, Inc..... 67
Douthitt Co.March
Dow Chemical Co.....75,76
du Pont de Nemours & Co.,
Inc., E. I..... 103

E

Eastern Fine Paper and Pulp Div. of
Standard Packaging Corp.....March
Eastman Kodak Co..... 53

F

Flint Ink Corp..... 18
Friden, Inc.138

G

Gane Bros. & Co..... 118
Gegenheimer Co., Wm.....March
General Printing Ink Co., Div. Sun
Chemical Co.124

General Research and Supply Co..... 14
Gevaert Co. of America, Inc., The
2nd Cover
Godfrey Roller Co..... 58
Goetz American Optical Co., C. P.....March
Goodyear Tire and Rubber Co..... 7
Graphic Arts Corp. of Ohio..... 146
Graphic Supply Co., Inc.....124B
Grumbacher, M., Inc.....March

H

Hamilton Mfg. Co..... 68
Hamilton Paper Co..... 142
Hammermill Paper Co.....110,111
Hantscho Co., Inc., George.....March
Harris-Seybold Div. of Harris-
Intertype Corp.9,50
Hill Rubber Co., Inc.....March
Howard Paper Co.....19,20
Hunt Co., Philip A..... 12

I

Ideal Roller Co.....March
Ilford, Inc.March
Interchemical Corp.22,23
International Paper Company.....83,84

J

Jomac ProductsMarch

K

Kendall MillsMarch
Kimberly-Clark Corp.....March
KLM Royal Dutch Airlines..... 154

L

La Monte, George & Son..... 126
Litho Chemical & Supply Co..... 6
Lithographic Engravers & Plate-
makers Association, Inc.....March
Lithoplate, Inc.4th Cover
Ludlow Paper Co..... 8
Ludlow Typograph Co..... 24

M

Manhattan School of Printing..... 152
McGuire Bros., Inc..... 144
Miehle Co., The, Div. of Miehle-
Goss-Dexter, Inc.13
Miller Printing Machinery Co.....March
Minnesota Mining &
Manufacturing Co.54,55
Murphy, Daniel & Co..... 152

N

Nashua Corporation77,78
National Association of Litho Clubs. 94
National Association of
Photo-Lithographers 132
National Carbon Co., Div. of Union
Carbide Corp.March
Nekoosa-Edwards Paper Co.....March
Norman-Willets Graphic Supply Co.. 128

Northwest Paper Co.....March
nuArc Co., The..... 131
Nuclear Products Co.....March

O

Offen & Co., B..... 152
Oxford Paper Co.....March
Oxy-Dry Sprayer Corp..... 119

P

Paper Converting Machine Co..... 148
Photo Litho Plate Co., The..... 150
Pitman, Harold M., Co..... 10
Printing Machinery Co., The..... 142

R

Rapid Roller Co..... 30
RBP Chemical & Supply, Inc..... 17
Repro Graphic Machines, Inc..... 125
Riegel Paper Corp.....March
Roberts, Inc., Lewis..... 70
Roberts & Porter, Inc..... 3
Robertson Photo-Mechanix, Inc..... 137
Roll-O-Graphic Corp.146
Rosback Co., F. P..... 140
Royal Zenith Corp..... 4
Rutherford Machinery Co., Div. of
Sun Chem. Co.....March

S

Saltzman, Inc., J. G..... 104
Separon Co. 11
Shelton Color Corp..... 135
Schmidt, H., & Co.....March
Schultz Deep Etch Chemicals.....146,150
Scranton Plastic Laminating Corp. March
Scriber Specialties 152
Siebold, Inc., J. H., & G. B..... 80
Sinclair & Valentine Co..... 15
St. Louis Plate Graining Co.....March
St. Regis Paper Co..... 91
Stark Laboratories, John..... 124A
Stevenson Photo Color Co..... 143
Strathmore Paper Co.....73,74
Strong Electric Corp., The.....March
Supreme Photo Supply Co.....March

T

Teitelbaum Sons, Inc., N.....March

U

Uniform Plate Graining Co..... 152
Union Bag-Camp Paper Corp.....March
United Mineral & Chemical Co..... 139

W

Wagner Litho Machinery Div..... 96
Warren Co., S. D.....59,60
West Virginia Pulp and Paper Co.....88,89
Western Gear Co.....March
World Color, Inc..... 129

Y

Young Brothers Co..... 99

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TALE ENDS

IT'S A good thing we have a wide variety of graphic arts competitions, like the LPNA awards, to show printing buyers and, to a certain extent, the general public, that there is a bright side to lithography. Otherwise, they might think our process is reserved for thieves and blackguards of the most dastardly sort.

Every six months or so the newspapers carry a story about a kindly little lithographer whose profit ratios are dramatically higher than his competitors because he has been thoughtful enough to turn out a specialty product which is always in short supply — money.

Last month the publishing industry was up in arms over the flagrant pirating of American textbooks and best sellers by publishers on Taiwan (Formosa). An expose in the New York Times showed a picture of a photo-offset shop on the Chinese island copying an American book. Late in March the Chiang Kai-shek government issued an order banning the practice.

Such popular works as the late Errol Flynn's *My Wicked, Wicked Ways* were selling for \$1.25. The payoff was a 24-volume set of the Encyclopaedia Britannica, which reached the American market at just \$50 a set!

The newspapers invariably referred to the pirated books as "cheap photo-offset copies," which they undoubtedly were. But what kind of reputation does this scurrilous behaviour give to the rest of our industry? At least the counterfeiters do quality work!

Our Cleveland correspondent, Ralph Bing, tells us he's been getting good coverage in Cleveland newspapers for his newly streamlined "office of tomorrow." Head of an advertising firm bearing his name,

Mr. Bing takes credit for holding "brainstorming sessions" long before these programs became popular around the country. The new office includes such modern conveniences as a conference tape recorder, a device for amplifying phone calls for an entire room and a motion picture projector.

Co-pilot of Mr. Bing's "idea factory" is his pretty young wife, Barbara.

Emerson to the contrary, "the experience of middle age has brought the firm conviction that if the inventor make his house in the woods, the world will leave him to starve there undisturbed."

With these preliminary remarks, Dr. V. G. W. Harrison, of the PATRA research laboratories in England, heralds the newly revived "PATRA Journal," a really sprightly journal which, in its first issue, presents in



Six youngsters are fascinated by model railroad at Robert R. McCormick Boys Club in Chicago. Trains were donated to the club by Harwicke S. Tasker, center, president of Ilford, Inc., who won them in a Roberts & Porter contest at the last NAPL convention, by guessing mileage traveled by R & P representatives in 1958. Other "youngsters" at top are John Skahill, left, executive vice president of R & P, and Fred C. Lickerman, club director.

quite readable form, articles on carton lithography, machine testing methods, viscosity of liquids and screen rulings for engravings. And the reports are happily free from technical jargon and science-ese. Building the better mouse trap is only half the job in this publicity conscious world.

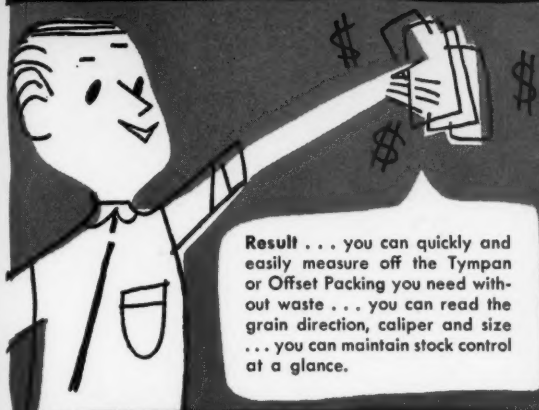
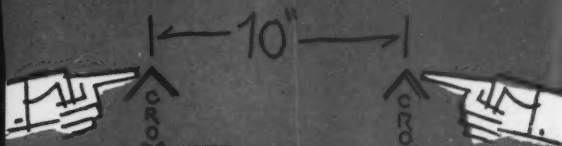
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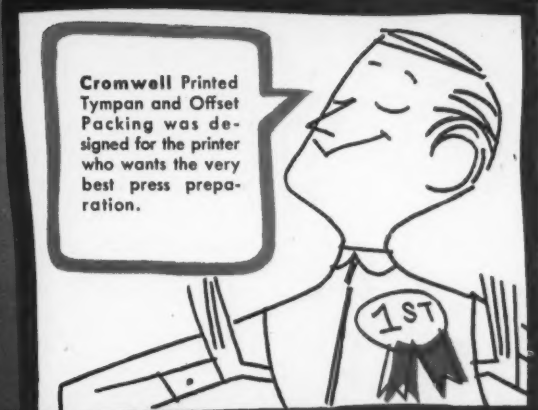
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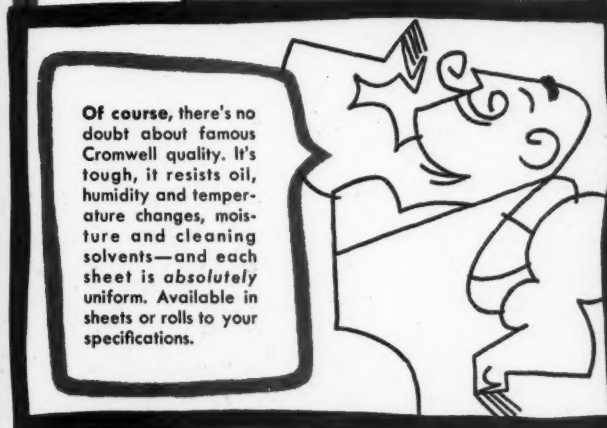
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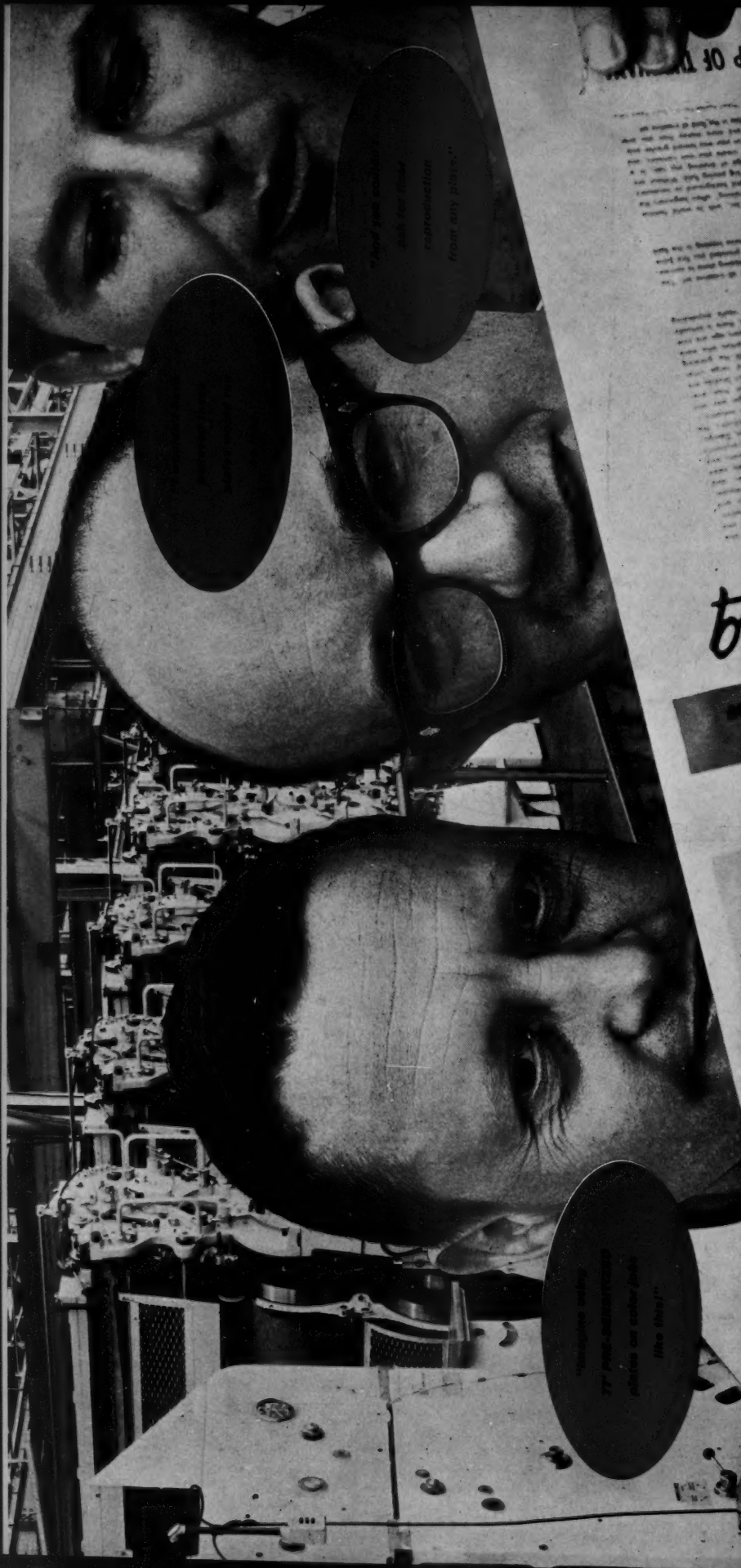
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